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LUITPOLD ST., 24.
BERLIN, W., April 18, 1909.

Georg Friedrich Handel died one hundred and fifty years ago, Wednesday, April 14, 1909. Distinguished as the founder of the classic period in the history of German music, the master had also the honor of being England's greatest composer, these two mighty nations both claiming him for their own; for, though German by birth, nearly two-thirds of his life was spent in England. Handel was born in Halle on February 23, 1685. His father, who was a barber, married a second time in his sixtieth year, and the composer was the child of this union. The boy's musical talent was manifested at a very early age, much to his father's displeasure, as his ambition for his son was to make of him a good forester. The elder Handel, from his practical standpoint, looked upon music as a mere pastime; but, in spite of parental disapproval, the boy continued to practice behind his father's back, and finally through the intercession of the Duke of Weissenfels, whose admiration had been excited by the child's organ playing at the age of eight, the father's reluctant consent for a musical education was obtained. His first studies were under Zachau, organist of Halle, with whom he remained five years, showing great talent for musical analysis and for composition. At thirteen he was for a short time a student of the operatic school in Berlin. At the death of his father, in 1703, the boy went to Hamburg, where he entered an orchestra as second violin, and by means of giving lessons to eke out his meager salary, he commenced life on his own account; it was a very modest and unheralded beginning, and his playing of the violin was not such as to attract attention, it being rather poor than otherwise. But he was laying the foundation for his future fame, and when his chance came at the age of nineteen to take the place of the absent orchestra leader one day, his ability was so marked that he was at once advanced to the position. In 1709 he went to Italy, where he lived for two years in Florence, Rome and Naples, where his ability as a composer of operas and as an organist was recognized, although he received little financial encouragement. After a similar experience in England, he returned to Germany, where he became kapellmeister to the Elector of Hanover—afterward King George I of England. It was here, through his association with the Italian composer Steffani, that he gained the elegant and gracefully flowing melodic style which his earlier compositions lacked. He received a salary of £200. The Elector twice gave him permission to go to England, and during his second visit Queen Anne gave him a pension of £200, whereupon he decided to take up his permanent residence in that country. There he became the mainstay of the newly founded Italian Opera in London, a position which brought him a large share of honor and attention; but this was also a period of vexatious trials and bitter attacks from his enemies among the singers and some of his patrons, who formed a rival opera troupe, in which Buononcini and other composers led some of the most famous artists of the day. Although Handel composed many Italian operas at this time, none of them had more than a short run, as they lacked the charm to win favor with the public, and the master finally severed his connection with the opera, and for a time ill fortune alone seemed to favor him. One after another, patrons, social position, health and fortune failed him and he sank into comparative oblivion. But the smouldering fire of his genius was not thus easily to be extinguished, and thereafter followed the period of his greatest fame and brilliance as an oratorio composer, for it was not until his fifty-fifth year that he gave himself up entirely to this, his true work, although his first oratorio, "Esther," was written twenty years earlier. It was through "The Messiah," written in three weeks' time for the people of Dublin, in 1741, that Handel's great genius was first really appreciated. From that time on, with his rapidly increasing number of oratorios, he attained the heights of fame and became the favorite of the British public. His most remarkable and popular works are the oratorios "The Messiah," "Israel in Egypt" (1739), "Samson" (1742), and "Judas Maccabæus" (1746). He wrote more than fifty German, English and Italian operas; numbers of big sym-

phonies; piano, oboe and organ concertos; twenty-two works of church music, including psalms, Te Deums, etc., and hundreds of motets, cantatas, songs, piano suites and little instrumental pieces. The last years of his life were clouded by approaching blindness, but this did not discourage the unusually active old man from continued industry. Untiringly he gave concerts and himself played the organ parts in his oratorios, and even up to a week before his death, although almost totally blind, he led a production of his "Messiah." He died on April 14, 1759, and three days later his remains were reverently laid at rest in the Poets' Corner in Westminster Abbey with solemn ceremony; the liturgy was read by the Bishop of Rochester and Handel's own funeral psalm was sung by the united choirs of St. Paul's and Westminster Abbey. Later a marble monument from a design by Roubiliac was erected on the spot. Handel was never married and it is not known that he ever had any friends among women. He associated with only three men friends—Smith, his copyist; Goupy, a painter, and Hurter, a dyer; among musicians he had no intimate acquaintances and he showed no great interest in the works of his contemporaries. He had, in fact, very few interests outside of his art, except a fondness for pictures. When in 1785 England honored with great ceremony the one hundredth anniversary of Handel's birthday, the accounts of the celebration awakened in Germany a desire to become acquainted with his works by means of public productions, and Adam Hiller, the founder of the Leipzig Gewandhaus concerts, was the first to meet this



HANDEL.

desire with a performance of "The Messiah" at the Dom in Berlin under his own direction; the following year it was given again at Leipzig. From that time Handel's genius has been appreciated in Germany as well as in England, and on the occasion of the one hundredth anniversary of the day of his death, in 1859, a statue of the master was erected in Halle, his birthplace. At the same time an equally honorable monument to his memory appeared in the shape of the publication of his complete works by the German Handel Society, edited by Chrysander, a collection which for accuracy and comprehensiveness is not to be equaled in England.

It is not without reason considered a dangerous undertaking to try to make a successful soprano out of a pronounced contralto voice, but that is just what Edyth Walker has succeeded in doing. The distinguished American singer recently made two very successful appearances here at the Royal Opera in the parts of Brünnhilde and Isolde and on Friday evening she was heard in concert with orchestra at the Philharmonie, when she sang the aria of the Countess from "Figaro's Wedding" and the closing scene from the "Götterdämmerung." With Miss Walker one does not have a feeling that her voice has been forced up and that she manages to bring out the high notes with great effort; she impresses one as a legitimate soprano and her high notes were as firm as a rock and in perfect tune. She has accomplished a remarkable feat, and it is to be hoped that there will be no bad results. Her singing was magnificent, especially in the "Götterdämmerung" scene, which was given with great breadth and authority, with fire, and always with beautiful tone production. The concert giver proper was

Selmar Meyrowitz, first conductor of the Dantzig Opera, who made, on this occasion, his initial bow in Berlin as an orchestra leader. The purely orchestra numbers were the third "Leonore" overture and Berlioz's "Fantastique" symphony. In the overture Meyrowitz tended to drag the tempi, except at the close, which was too hurried; but in the symphony he was in his element, and he gave a splendid reading of the big work—a reading full of color and vitality. He was extended a very cordial reception.

Emma Gates, a young American girl from Salt Lake City, who has been studying in Berlin for some time, formerly at the Stern Conservatory and of late privately with Blanche Corelli, has had the distinction conferred upon her of being engaged for a "Gast" appearance at the Berlin Royal Opera. She made her debut as Aennchen in "Der Freischütz" last night. The young lady scored an instantaneous, pronounced, and well deserved success. She has a beautiful, fresh, pleasing voice, and the way she employs it bespeaks excellent training. She also has histrionic ability of a superior order and she presented a very charming appearance on the stage. The role of Aennchen is by no means easy to sing. The late Hans von Bülow declared that he had never heard the part given to his satisfaction, so Miss Gates has every reason to be proud of her success. In fact, she was the feature of the performance, which in many respects left much to be desired. I never heard Dr. Muck conduct so sleepily and so uninterestingly; Kraus is too much of a Siegfried to be a good Max, and Eckblad, as Agathe, was quite unsatisfactory, but there was something spontaneous and refreshing both in Miss Gates' singing and in her acting.

The last symphony concert of the Royal Opera was conducted by Dr. Robert Laugs, of Hagen, in place of Richard Strauss, who was away on leave of absence. Bach's "Brandenburg" concerto, Schubert's unfinished, and Beethoven's ninth symphonies formed the program. Laugs proved that he is a thorough musician, whose conceptions are straightforward and convincing, who has a very complete knowledge of his scores and who also has the entire musical apparatus thoroughly in hand. He made a very good impression. There was a report circulated here through some of the papers last year, when Laugs made his first appearance at the head of the Royal Orchestra, that the young conductor was an especial protégé of the Krupp family, of Essen, and that he had been sent by them direct to the Emperor with a strong personal letter of introduction. On investigating the matter, I find that all this is not true. Laugs is not even acquainted with the Krupps and has never been near the Emperor. He came here solely on his merits as a musician, and the false report was started by a jealous clique who wish to injure him. Professional jealousy is one of the most discouraging features of contemporaneous musical life.

The operatic class of the Stern Conservatory, of Berlin, gave its second public performance at the Theater des Westens on April 10, with Nikolaus Rothmühl, the head of the class, as stage manager, and Prof. Gustav Hollaender, director of the conservatory, as conductor. Acts from the "Walkyrie," "Don Juan" and "Carmen" were given. Last week the performances of works by Verdi were written up in the Berlin letter, and this time again the singing of the pupils was of a superior order, proving that the famous Berlin institution always maintains in its work high artistic ideals. The following are the casts in the three different operas:

"WALKYRIE"—ACT I.

Hunding Leo Caplan
Sieglinde Claire Gallina
Siegmund Emil Nitsch

"DON JUAN"—SCENE FROM ACT I.

Don Juan César von Zawilowski
Donna Anna Bertha Fornes
Don Ottavio Christian Wahl
Donna Elvira Anna Hüttner
Leporello Joseph Apriskat
Masetto Fritz Zomak
Zerlina Gertrud Marquard

"CARMEN"—ACT II.

Lieutenant Zuniga Fritz Zomak
Sergeant Don Jose Ernst Boehne
Escamillo Jacob Makowski
Dancalro Georg Kober
Remendado Erich Wolf
Carmen Marga Dannenberg
Frasquita Tilly Schmidt
Mercedes Margarethe Gran

Julius Casper, a very gifted American violinist, made his initial bow before a Berlin audience at Beethoven Hall on Thursday evening, scoring a complete success. His program showed that the young artist has a strong classical bent and that he takes his art very seriously. He played the Bach A minor and the Beethoven and Brahms concertos—three works that call for violinistic powers of a high degree, to be sure, but above all for superior musicianship. Young Casper has an excellent command of the

technical resources of his instrument; his left hand is strong and facile, and he has an energetic manipulation of the bow. His conceptions are straightforward and legitimate, and, although he does not essay the brilliant virtuoso style of playing, he is by no means without temperament. The slow movements of the Beethoven and Brahms concertos were played with real feeling; the violinist's best work was in the Brahms concerto, of which he gave an admirable rendition.

A monument was erected to the late Eduard Lassen at the Weimar Cemetery on Thursday. Carl Scheidemantel, the distinguished baritone of the Dresden Royal Opera, delivered the address, giving a brief outline of Lassen's career. Lassen succeeded Franz Liszt as first conductor of the Grand Ducal Opera of Weimar, and he officiated in that capacity from 1861 until shortly before his death in 1904. He was a lifelong friend of Liszt. As a song composer Lassen was very popular twenty years ago, but his name is now rarely met with on concert programs. He also wrote symphonies, overtures and other orchestral works. In his compositions, notwithstanding his intimacy with Liszt, he was not much influenced by the modern spirit; all of his symphonic works that I ever heard were very much under the influence of Beethoven. As a composer he is perhaps best known through his music to Goethe's "Faust."

A movement is on foot to found a Richard Wagner Theater in Berlin. The idea originated with the Berlin Operatic Association, whose intention is to produce Wagner's works only on this new stage. It is planned to make this the biggest opera house in Germany, with 2,500 seats, and there are to be 360 evening and eighty afternoon performances, making an average of more than one a day the year round. The personnel will comprise 400 members, including 100 orchestra players. The plan is at present meeting with much approval and disapproval. As it is to be a private undertaking, it will have to be made to pay, and some think, and with good reason, that Wagner alone will not draw the masses the year round. Some interesting statistics have been compiled in connection with the project concerning the opera attendance of the Berliners. Among 200,000 music lovers in this city, it has been found that there are only 15,000 who can be called opera habitués; that is, who attend the opera more than five times a year. That does not look very encouraging, but the promoters of the Richard Wagner Theater hope to secure subscriptions enough to guarantee the undertaking.

An Anti-Noise League has been founded in Berlin. The first act of the committee was to send the following questions to about three hundred persons who are prominently before the public: 1. "Do you consider our campaign against noise necessary and useful?" 2. "Do you suffer personally from noises and what are the nature of these?" 3. "Can you offer suggestions for overcoming these noises and are

you in accord with our program?" In a very short time two hundred answers were received, and they were all in favor of the anti-noise campaign. To quote some of these, Hugo von Hoffmannsthal, the author of the libretto of "Electra," writes: "I consider your campaign against noises necessary and useful in the highest degree. I suffer terribly from noises and in a way that often makes it impossible for me to work." Professor Carl Lamprecht, the famous historian, of Leipzig, writes: "I consider your campaign very necessary. I suffer from the noises of a great city, especially from the discords. If I were in authority I would have all the bells in the city tuned to a major chord. I thoroughly approve of your program and shall be glad to sign a petition to the Reichstag." All the others write in a similar vein.

Willy Burmester, the famous violinist, will make a tour of America for the season of 1910-11. Burmester has had a remarkable season in Germany, his receipts having been 110,000 marks, which is a vast amount of money for a violinist to earn in this country in six months. Burmester now stands in the plenitude of his powers and he is absolutely at the head of the German school of violin virtuosity. He has reached that enviable stage in his career as a soloist where he does not have to depend upon engagements with concert societies, but can give his own concerts; he has appeared this season almost exclusively in concerts of his own, and sold out houses have everywhere been the rule. Burmester's re-entrance in America after an absence of ten years will be an event of great importance and one that will arouse special interest among lovers of the violin throughout the length and breadth of our land. During the winter he has been decorated with numerous orders, the most recent distinction being a very rare order that has just been conferred upon him by the Duke of Coburg-Gotha.

The recent appearance of Tilly Koenen in Vienna in her farewell concert of the season called forth great admiration on the part of the public. The distinguished Dutch contralto has been a frequent guest at the Austrian capital every season, and the Viennese by no means approve of her leaving them for a year to make an American tour, claiming that they cannot conceive of a Viennese musical season without Tilly Koenen. So great was her recent success that requests came in from all sides for a second farewell concert.

The Concert-Direction Hermann Wolff has just issued its concert calendar for the season 1909-10, this being the fifteenth time that this valuable little book has appeared. It contains a complete list of all the artists who concertize under the management of this most famous of concert directions. The list is a long one and contains upward of 500 names. Aside from the complete list in the concert calendar the bureau has issued a special list of artists, including Julia Culp, Elena Gerhardt, Lula Mysz-Gmeiner, Felix Senius, vocal; Frieda Kwast-Hodapp, Ferruccio

Busoni, Raoul Pugno, Edouard Risler and Artur Schnabel, piano; Stefi Geyer, Carl Flesch, Alexander Petschnikoff, Arrigo Serato, Jacques Thibaud and Eugen Ysaye, violin; Pablo Casals, cello; the Bohemian, Klingler, Rosé and Sevcik String Quartets. Hermann Fernow, the head of the Concert-Direction Wolff, is not only one of the ablest but one of the busiest men in the entire musical world.

Maestro G. B. Lamperti, the famous Italian singing teacher of this city, accompanied by Madame Lamperti, spent the Easter holidays in Zurich. While there he heard his American pupil, May Scheider, sing the part of Violetta in "Traviata" at the Zurich Opera, of which institution she has been the leading coloratura soprano since last September. The singing and acting of Miss Scheider were of a very superior order and called forth the full approval of her eminent teacher.

Harriet Schreyer, a young American violinist from New York, who has been studying for several years with César Thomson in Brussels, made her debut in that city on April 6 in a violin recital with great success. Miss Schreyer is one of the most gifted pupils that the great Belgian master has ever had. Two years ago she won the first prize with the highest distinction at the Concours of the Brussels Royal Conservatory, and now she is a finished artist. The program of her concert comprised Max Bruch's second concerto, the Vitali chaconne, a Scandinavian cradle song by Thomson, Sinding's romance and Wieniawski's scherzo tarantelle. The Brussels papers speak of the young lady in warm terms, praising her reliable, brilliant technique, her sonorous tone and her breadth of style.

D. S. Davis, the Russian-American basso, will give a concert at Scharwenka Hall on Tuesday next, under the management of the Concert Direction Jules Sachs. The program of Davis' concert, which will be in the form of a song recital which consist of works by Handel, Beethoven, Schubert, Brahms and Schumann.

Ferdinand Pfohl, the distinguished critic of the Hamburg Nachrichten, writes, in the issue of his paper of April 1, one of the most eulogistic accounts of the singing of Madame Schumann-Heink that I ever read of any artist. He dwells on the magic of her voice, so rich in color, and on the splendor and brilliancy that emanate from her artistic personality. Speaking of the effect the great artist's singing made upon the public, he says: "The success which the much beloved artist won with the Meyerbeer arias was tremendous. The public, which had filled the great Convent Garden Hall to the last seat, was beside itself for joy. The artist was called out innumerable times; the men shouted, the ladies waved their handkerchiefs and tore the flowers out of their hats and threw them at the great singer, who reached down from the stage to shake the hands of the listeners. An "Umar-mungstimmung" (hugging mood) took possession of all the enthusiastic audience."

ARTHUR M. ABELL.



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VERNON STILES, Dramatic Tenor, Vienna Imperial Opera.
FLORENCE WICKHAM, Mezzo-Soprano of the Schwerin Royal Opera and Kundry of Savage "Parsifal" Tour.
ADAMO DIDUR, the famous basso, now of the Metropolitan Opera.

PAUL KUTTEL, Dramatic Tenor, Vienna Imperial Opera.
PUTNAM GRISWOLD, the Basso of the Berlin Royal Opera and Gurnemanz of the Savage "Parsifal" Tour.
MICHAEL REITEN, Heroic Tenor of the Royal Opera, Munich.
HANS TANZLER, First Dramatic Tenor, Karlsruhe and Munich Royal Opera.
FRANCES ROSE, Soprano of the Berlin Royal Opera.
MARGARETHE MATZENAUER, Mezzo-Soprano of the Royal Opera, Munich.
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of its great compass and strength it is soft and flexible. Tilly Koenen is an artist of the very first rank, capable of all grades of characterization. With the opening bars of the "Erl King" an icy chill ran down our backs. Beethoven's "Ah! Perfido" could hardly be rendered by any other singer with such perfection. When she sings Brahms her manner of expression is one of noble resignation, and again there breathes forth from her singing the sweetest longings of love.—Neues Wiener Tageblatt, Vienna.

An apparition like Tilly Koenen disarms criticism and calls forth in its place unreserved admiration. With her second recital Tilly Koenen established herself as the artistic heir of Alice Barbi.—Neues Wiener Journal, Vienna.

Richard Lowe's Pupils' Success.

The following is a complete program of the matinee given in Berlin at Bechstein Hall, on April 4, by the advanced pupils of Hofkapellmeister Richard Lowe's private singing class:

Aria from Carmen.....	Bizet
Alinda Bredschneider.	
Sonntag.....	Brahms
In Waldeseinsamkeit.....	Brahms
Nachtigall.....	Brahms
Ständchen.....	Brahms
Hana Hoffmann (Cincinnati).	
Aria from Fidelio.....	Beethoven
Grete Graumann.	
Aria from Rienzi.....	Wagner
Signe Becker.	
Aria from Pagliacci.....	Leoncavallo
Cavatina from Marguerite.....	Gounod
Heinrich Schürmann (Boston).	
Waltz from Romeo.....	Gounod
Helen Allyn (Chicago).	
Aria from Oberon.....	Weber
Norma Schaal (Birmingham, Ala.).	
Prologue from Pagliacci.....	Leoncavallo
Hermann Le Hanne.	
Gavotte from Manon.....	Massenet
Edna MacMartin (Tacoma).	
Romanze from Cavalleria.....	Mascagni
Lucie Holmes (Galveston, Tex.).	
Variations.....	Proch
Nona Lane (San Antonio).	
Toreador Song from Carmen.....	Bizet
Josef Plank.	
Minnelied.....	Brahms
The Honeyuckle.....	Macy
The Slumber Boat.....	Gaynor
Barbara Rupley (Duluth).	
Aria from Boheme.....	Puccini
Carl Schell.	
Nachtigall.....	Alabieff
Lila Jost (Utah).	
Canon für vier Stimmen.....	R. Lowe
Mrs. Lane, Miss Holmes, Herr Hoffmann, Herr Le Hanne.	

Details regarding the work of these young singers were recently given in our Berlin letter.

The Berlin Philharmonic, under Nikisch, has had a successful series of concerts in Hamburg. At its latest appearance there, the organization performed Noren's "Kaleidoscope," Weber's "Euryanthe" overture, and Liszt's "Les Preludes." Witke was the soloist in the Mendelssohn concerto.

Appended are the press notices received by Anita Rio, the celebrated American prima donna, on the occasion of her first appearance in the British capital, on March 29:

The lady who gave a vocal recital in Bechstein Hall yesterday afternoon is known as "America's festival soprano," but it was not her intention yesterday to show us exclusively what she can do in the songs that are generally associated with festivals. The voice is a pure soprano of very pleasing quality; she has acquired many of the marked peculiarities of Madame Melba's production, and alights on a high note with rare accuracy and neatness. She pronounces the four usual languages a great deal better than her great model, so that her accomplishment is very considerable. Many a prima donna, in fact, has made a furore with half her skill.—London Times.

Rarely accomplished is the artist whose repertoire includes all the standard oratorios which she sings from memory and twenty-six operas, nearly all of which she sings in two languages and some in four. These are among the accomplishments of Anita Rio, who made her first London appearance at Bechstein Hall yesterday afternoon. One hour sufficed for Madame Rio's scheme and she was heard in four groups of songs, which ranged from Mozart to Grieg, and included examples in Italian, German, English and French. Nobody will hint that the recital giver laid herself open to the reproach of stinting her audience. But apart from the reason mentioned, Madame Rio may be said to have earned legitimately the good graces of her hearers. She is without doubt an accomplished artist endowed by nature with a voice, pure, bright and sympathetic in quality, while the training she has received, supplemented by experience, enables her to use it with rare skill and effect. From a festival soprano one might reasonably have expected more than a single contribution from oratorio. Certainly she brought a decided sense of style and expressive powers to bear upon her group of German songs, while nothing became the artist better than old examples, such as Arne's "Where the Bee Sucks" and Campa's "Charmant Papillon," the delicacy and charm of which were very happily caught. Two songs of Massenet, included in her French group, were given with rare feeling and refinement, and altogether the newcomer may claim to have made a very favorable impression.—London Daily Telegraph.

To the list, none too long, of our really great concert singers may now be added the name of Anita Rio, who made, what we believe to be, her first London appearance yesterday afternoon at Bechstein Hall. Madame Rio already enjoys a well-earned reputation in the United States, and she is likely to be as popular in this country as well. Her voice is fine and pure in quality, and she sings like a thoroughly experienced artist. She showed what she can do in oratorio by a finished and expressive performance of Handel's "Rejoice Greatly" and satisfied every requirement of the most fastidious listener in a very well chosen group of German songs ranging from Schubert and Schumann to Richard Strauss. In French music the artist was no less at her ease, and her recital ended with some favorable specimens of modern American song writing.—The London Daily Graphic.

Much is expected of a singer who is announced as "American festival soprano." Happily, Madame Rio, who made her first appearance in England at Bechstein Hall yesterday afternoon, more than justified the claim to notice that the title would seem to imply. She has a beautiful, flexible voice, a striking presence and an easy fluent method of delivery, all of which qualifications were fully exemplified in the group of songs by Mozart, Handel and Arne. Of these "Rejoice Greatly," from the "Messiah," and the ever welcome

"Where the Bee Sucks" showed the singer's flexibility of voice to great advantage. Madame Rio's best notes, and mellow, suave notes they are, are in the higher register, and the old French song, "Charmant Papillon," found the singer at her best. This was delightfully done, as indeed were the other numbers in the same group that followed.—The Standard.

A first appearance in this country was made at Bechstein Hall yesterday by Anita Rio, a singer described as "America's festival soprano." This statement leaves no doubt as to the position Madame Rio has attained in her adopted country nor as to the exact state of vocal taste across the Atlantic. Madame Rio has a pure soprano voice of pleasingly full quality and great flexibility. Her program covered a wide field and served to indicate the comprehensive nature of her repertory. Only one excerpt from oratorio was comprised in her scheme, so that the opportunity of judging her from the same point of view as our own singers at festivals was small. Among the varied songs of German origin she gave were Brahms' "Die Nachtigall" and Strauss' "Ständchen," in which she showed much expressiveness. In point of expression and vocal control she was at her best in a group of French songs by Gampira, Hahn and Massenet, and her real powers seemed to be most completely expressed in the number from the opera Manon of the last named. It was given with beauty of tone and warmth of expression.—Morning Post.

Described in the program as "America's festival soprano," Anita Rio, who gave a vocal recital in the afternoon at Bechstein Hall, justified the title by the way she sang "Rejoice Greatly," from "The Messiah." The familiar air was indeed sung with a refreshing spirit, animation of style and warmth of expression, while, technically, there was much to praise in the performance. Particularly well expressed were the two songs, "Aufträge" and "Songs My Mother Taught Me," of the German group. It must be added that Madame Rio's voice is very flexible and remarkably sympathetic in quality. Altogether, she made a very favorable impression, not the least attribute of her afternoon's work being the general air of musical culture displayed.—Pall Mall Gazette.

In the afternoon Anita Rio made a very successful debut at Bechstein Hall. She has a considerable reputation in America, and her musical gifts are undeniably great. The voice is beautiful and well trained, and she sings with excellent taste. The program was varied and she was intensely musical and pleasing in all styles. At the close of the concert the singer responded to several encores, giving with great charm Dr. Arne's "The Lass with the Delicate Air."—The Daily Star.

The first London appearance of Anita Rio at Bechstein Hall on Tuesday was to the full the success anticipated, and we may congratulate ourselves on the possession of another really accomplished vocalist and concert singer. Her voice is sweet and pure and perfectly trained. Her first appearance was a very exhaustive one. She showed what she can do in oratorio by a finished and expressive performance of Handel's "Rejoice Greatly" and met every requirement of a well-chosen group of German songs. In French music the singer was at her best, and at the end of her recital was compelled to respond to several encores.—Weekly News.

Anita Rio, an American singer, who possesses a beautiful soprano voice, made her debut in this country at Bechstein Hall yesterday afternoon, and delighted a large audience by her most artistic rendering of a number of selections from her extensive repertoire, including songs by the American composers, George Chadwick and Horatio Parker.—The Daily Chronicle.

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MUSICAL COURIER RECEPTION FOR SCHUMANN-HEINK

[From the Berlin and Dresden Daily Record of April 15, 1909.]
On Friday afternoon, Mr. and Mrs. Arthur M. Abell entertained at a reception to meet Madame Schumann-Heink. Although invitations were issued at three days' notice only, to accommodate the celebrated singer, about seventy guests attended, drawn chiefly from German musical circles. Frau Schumann-Heink's charm of personality, Austrian "Liebenswürdigkeit," combined with American frankness, made instantaneous friends on all sides. She seemed thoroughly delighted to meet and know every one. Some one present compared her to the sun, radiating warmth and pleasure.

The guests of the afternoon included: Mr. and Mrs. Ferruccio Busoni, William Rapp, Sergei Kussewitzky, the famous contrabass virtuoso; E. N. von Reznicek, conductor of the Warsaw Philharmonic Orchestra; Kapellmeister Robert Laugs, who is conducting the symphony concerts at the Berlin Royal Opera in place of Richard Strauss; Hofkapellmeister Lowe and Madame Lowe, Lilli Petschnikoff, Conrad Ansorge, Dr. Marie Ips-Speet, Hugo Kaun, Frau Prof. Ida Lürig, Frau Prof. Julius Schulhoff, the widow of the celebrated pianist; Fräulein v. Santen, the well known teacher of Tilly Koenen; Baroness von Horst, Director Fritz Masbach, Alberto Jonás, Mrs. Arthur van Eweyk, Mr. and Mrs. Herbert A. White, Frances McElwee and Mr. McElwee; Katherine Hoffman, Dr. Fraenkel-Heiden, the Hon. President of the Philharmonic Society at Paris; Blanche Corelli, Mr. and Mrs. Issay Barmas, Edith von Voigtländer, Helen Allyn, of Chicago; Florence Huebner, of Seattle; Katherine Gray, of Minnesota, and Dr. Alfred Heine.

Alexander Heinemann, who was to have sung, was unfortunately prevented, owing to illness.

[From The Continental Times, Berlin, April 17, 1909.]

A reception in honor of Madame Schumann-Heink was given by Arthur M. Abell, of the New York Musical Courier, and Mrs. Abell at their home, Luitpold St. 24, on Friday afternoon. The guests were recruited chiefly from musical and artistic circles and included many personages of note. The celebrated singer, whose triumphal European tour is nearing an end, was, as always, most genial, and she completely won the hearts of those present who had not previously made her acquaintance. She was very tastefully attired in a gown of gray crêpe de chine, and a large gray hat trimmed with white plumes. Her husband and manager, William Rapp, a handsome man of sterling qualities and strong character, accompanied her. There was no music, as Alexander Heinemann, the well known baritone, who was to have sung, was prevented from attending by illness; but Carla, the eleven year old daughter of Mr. and Mrs. Abell entertained the guests by dancing in rococo costume and powdered wig in stately measure to the strains of a charming old French gavot. The rooms were decorated with palms and azaleas.

Among the guests were Prof. and Mme. Ferruccio

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MUSIC IN STOCKHOLM.

Stockholm, April 15, 1909.

The Academy of Music had an extra meeting on Thursday to give thanks to Henri Marteau for his contribution to Swedish music life. Presiding was Colonel Lovén, who welcomed the virtuoso with a speech in French. Marteau delivered another speech, accentuating his lively sympathies for Sweden and for Swedish music. Thereafter he played an andante and fugue by Bach. The meeting being ended, Marteau was given an audience by the King, who conferred upon him the Order of the Vasa. In the evening the Concert Society had him as its soloist, his selections being the concertos in A major by Mozart, D minor by Bach, and D major by Beethoven. The audience showed its appreciation by lively applause and wreaths of laurel. After the concert an entertainment was given by Marteau's friends at Hasselbacken.

The last symphony concert for the season was given at the Opera. The program was wholly devoted to Beethoven, who was represented by two overtures, "Coriolanus" and the third "Leonora." At the last the ninth symphony, with its finishing chorus, "An die Freude," was given, the soloists being Mrs. Lykseth-Schjervén, Mrs. Claussen, Mr. Mahn and Mr. Wallgren. All these are opera singers. Armas Jarnefeldt conducted the whole concert from memory.

John Forsell's farewell was completely sold out at double prices several days before the performance. I may say that such enthusiasm never has been seen before at Stockholm. There were fifty-five recalls. The general impression was sorrow at losing such an artist, but all of Sweden is proud that he is leaving for the Metropolitan Opera in New York. Forsell received not less than eighteen wreaths of laurel, innumerable bouquets, also a diamond-studded gold watch with his initials in

brilliant. A parting feast was given at the opera restaurant by some of his intimate friends. This evening Forsell will go to Finland, where he is engaged for some performances in "William Tell," "Der Fliegende Holländer" and "Don Juan."

Some points about John Forsell's career may be especially interesting for our American readers, as they are



FORSELL AS EUGEN ONEGIN.

going to hear him next season in some of his best parts. He was born at Stockholm in 1868, where he went to school until 1888. He was appointed officer in the Royal Uplands Regiment in 1890 and gymnastic director in 1894. During all this time he was very diligent with his musical studies at Stockholm, where he was a pupil of Prof. Julius Günther at the Academy of Music. He also studied at Paris during the season 1894-95. The young singer ap-

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peared during his student period at several "at homes," and also at several concerts, where he created a sensation with his magnificent vocal material. He was engaged finally for the Opera here, where in 1896 he made his first appearance as Figaro in "Il Barbiere di Siviglia." His success was immense, and the direction engaged him at once, the Opera being in great need of a talented young baritone. Since that time Forsell has been one of the leading members of the Opera. Here is a list of some of his parts: Alfonso ("La Favorita"), Escamillo ("Carmen"), Tonio ("Pagliacci"), Robert ("Jolantha"), Telramund ("Lohengrin"), Scarpia ("Tosca"), Amonasro ("Aida"), Conte di Luna ("Trovatore"), Don Juan, and a number of others. It is not only in Sweden that he has proved himself to be an artist of first rank. He has sung also with the same success at London, Paris (the great exhibition concert of 1900), Berlin (with the Philharmonic Orchestra); he has sung opera at Christiania, Copenhagen and Helsingfors and he has always won the most flattering acclamations wherever he has appeared, not only as an opera but also as a concert singer. His voice is a glorious baritone, unusually flexible and sweet in piano as well as in forte. Mme. Patti-Cederstrom declared on her visit to Stockholm in 1900 that she had seldom sung the duet from "Don Juan" (Zerlina and Don Juan) with so much pleasure as when she did it with Forsell at the concert in the opera house on September 25.

Mr. Forsell was kind enough to give me the data above, at a visit which I paid him at the bidding of THE MUSICAL COURIER. Besides his activity at the Opera he is also a singing teacher in great demand. Forsell told me that he and his wife were very glad to go to America, a country he has visited once before, as a soloist of the Lunda Student Choir in the year 1904.

The members of the Royal Opera Orchestra are still fighting for an improvement of their salaries. They are, like most musicians, paid very little, and therefore they have the sympathies of the public. In December, 1908, the members sent a letter to the King, and in February another to Mr. Rauff, director at the Royal Opera, about their wishes for an addition to their salaries. Mr. Rauff handed them a negative answer. Mr. Lidforss, solicitor and legal representative of the Royal Orchestra members, was on March 27 given an audience by the King, and handed him a long letter concerning the conflict between the director and the orchestra. I reproduce parts of the letter, which ought to be of particular interest to THE MUSICAL COURIER readers:

"Through this refusal, the conflict enters into another state. Any more concessions are not to be expected on the part of the orchestra. The director, on the other hand, has tried to compromise by offering an advance less than that which the orchestra has asked for. This may be considered as an indirect admission that the opera director himself considers the claims justified. Not being able to agree to the entire claim, he refuses it altogether. One has no reason to think that Mr. Rauff will alter his point of view.

"Under these circumstances we must calculate with the

eventuality that the present orchestra will leave the opera at the end of this season. In that case the matter may develop curiously. The possibility of engaging another orchestra with only Swedish musicians is excluded. It remains consequently to employ an orchestra with foreign musicians. It is odious to many persons to have a foreign corporation within our lyric theater, and such a project would be difficult to realize practically. Even though the matter might be arranged, nothing of durable value could be won. The foreigners would soon leave here, after receiving knowledge of the high cost of living and of the trying travel of the Opera. The tax for foreign musicians



FORSELL AS DON GIOVANNI.

must also be reckoned with. No doubt, there would soon be another conflict of salary.

"All signs indicate that the occasion has arrived for a helping interference from the King and the Parliament. The Opera is seldom or never a lucrative affair, and one can understand that a private person will not take upon himself the donating of an increase of salary. The only solution is therefore an increased grant from the state.

"Assuming that the state would grant an increase, the

orchestra has thought of the very heavy tax, which from the beginning of this year all foreign musicians and artists have to pay. Judging from the results which this new tax has yielded, the collected amount a year will be very considerable. It would be no more than just that Swedish art and Swedish musicians should benefit from this new revenue, the more so as the initiative concerning the tax started from the ranks of the Swedish musicians. Why not pay for the increase out of this tax?

"If the salaries do not become higher, we are obliged to leave our employment at the Opera. Those among us who have not been in the Opera's service for at least fifteen years will then lose every right to a pension, as well as what we paid during all those years to the pension fund. A foreign orchestra would win a right to the fund and thus utilize the advantages made possible through the contributions of poor Swedish musicians, whereas the Swedes would be barred. And this through no fault of theirs, but simply because they were compelled to leave the Opera for not being able to live.

"We hope that such a situation will not develop; and we do not think the possibilities for it are very great. To seek a remedy we venture to appeal to Your Majesty's gracious consideration. Can alleviating proceedings be instituted? Could the budget include an increase for the Royal Opera House musicians? That ought easily to be done and would insure the orchestras present and future activity."

The King ought to pay attention to the fact that neither in the press nor in interested circles has a voice been raised against the well founded claims of the orchestra. All agree that the orchestra has not asked for more than is required to obtain a decent existence. Subjoined to the letter were utterances from Professors Lindberg, Neruda, Conductor Wilhelm Stenhammar, Royal Opera Conductor Conrad Nordqvist and Conductor Tortulin expressing sympathy with the efforts of the orchestra and approving their claims.

Sweden has ere now exported singers of the highest rank; it is necessary only to name Jenny Lind, Christine Nilsson and Sigrid Arnoldson-Fishof. However, John Forsell is the first male singer who has found his way to an opera engagement of such importance as that at the Metropolitan Opera House.

L. UPLING.

In spite of Hans Richter's hints at retirement, says the Boston Transcript, he has agreed to remain as the conductor of the Hallé concerts at Manchester, in England, for three years more. He, or the committee that manages them, has, however, lessened his work, since the new contract stipulates that he may conduct nowhere else between October and March without the explicit permission of his employers in Manchester. Thus are eminent conductors cherished and hedged about nowadays. A fortnight ago Richter passed his sixty-sixth birthday, and he has led a hard working life.

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A glance at the pages of musical advertising in the daily papers shows many new names of those who are to give recitals and concerts in London during the coming season, which is now so close upon us. There are, of course, many names of well known people who either reside here or who make pilgrimages to us in the spring when the seasons in their respective countries are over, for sooner or later all the world's greater or lesser musicians find their way to England. Among those whose names are unfamiliar is one of a new Russian violinist, Jascha Bron, who is, so his manager says, "to be the sensation of the season." Time, of course, will tell, or rather the month of May will tell, how far this promise is to be realized.

Alice Verlet comes again in May, when she will give her own recital at Queen's Hall, with the assistance of the Queen's Hall orchestra. Also in May we are to have the pleasure of a Chopin recital by Pachmann. It is not until July that Mark Hambourg, recently returned from his great Australian success, and whose bookings for the past months, as well as for the advance dates, are simply enormous, will give his own recital at Queen's Hall, which is sure to be completely filled whenever he plays. Busoni is down for three recitals in May, an always welcome visitor. Madame Alice Esty, who has not been heard in a recital for some time, announces one early in May, when Szigeti, the young violinist, will assist her. Bokken Lason, whose song recitals last year were so successful, will again be heard, accompanying herself on the lute. The sisters, Cecilia and Elsa Satz, are here for the season, and will give two recitals, when their programs will be made up from their extensive repertory of music written for two pianos. The young Hungarian, Yolanda Merö, who was heard last year at Steinway Hall in several recitals, will this year appear in Queen's Hall with the assistance of the London Symphony Orchestra. Emil Mlynarski is to be the conductor, and Dora Eshelby will contribute the vocal part of the program.

The date of the Widor concert is the afternoon of May

4, when orchestral works by the French composer will make up the program and the orchestra will be conducted by Widor. Madame Olga Samaroff is the pianist, and will play a new work of Widor's, while there will be some vocal solos by Miss Eshelby. Estella Rosetti seems a newcomer, and will have two recitals with the assistance of Dr. S. G. Rumschyski. Early in May Gail Gardner makes her initial appearance here, with Walter Morse Rummell to assist. She will sing some of his songs at this recital, and is also to be heard in other recitals as well as at several private drawing room musicales. Edna Schoyer and Lily Grahame, assisted by James Lockyer and Redgewell Danie, appear in May. Early in May, Elena Gerhardt gives a recital, when Arthur Nikisch will play her accompaniments. Madame Le Mar, Miss Lissmann (assisted by Mr. Lissmann and Erich Wolf), the Sevcik Quartet, Kathleen and Adelaide Rind, Eldina Bligh, Paolo Martucci, Emma Banks, Madame Bessie Cox and Lily West, Sara Davies, Carlotta Stubenrauch, Wilton Cole, Emma Davidson, Miriam Mauchlen, Maurice Reeve, J. Campbell McInnes, Christine Hawkes, Muriel Stannard, Philip Cathie, Hubert Bromilow, Marian Jay, Isabel Hirschfeld, Una Hadwen, Richard Green, Vera Jachles, Leonid Kreut-



MAGGIE TEYTE,

Who is to assist Debussy at his London concert.

zer, Julie Maude, Edmund Armitage, Tora Hwass, are others who announce recitals in the near future.

Wladimir Cernicoff, who now resides permanently in London, will give another recital toward the end of June, at which he will probably be assisted by his talented pupil, Count Heinrich von Weddehlen, in ensemble playing. Theodore Byard's third subscription concert is in June, and in the meanwhile he has been singing in several of the large cities on the Continent, his recent appearance at Vienna being the occasion of much enthusiasm. Julien Henry, a young baritone, whose training has been in the hands of

Frank Broadbent, is giving his recital in the first week of June, when he will be assisted by an instrumentalist. Augusta Zuckerman is to give a piano recital early in June. Late this month, Katherine Ruth Heyman plays at Aeolian Hall, and John Powell is another pianist who is to have a recital, this time in Queen's Hall. Kussewitzky, the great double bass player, is to give only one recital, but will conduct the London Symphony Orchestra in a symphony concert of Russian compositions only, when Kreisler is to be the violinist and a choir of children will assist. Zimbalist again plays with orchestra, and Kubelik is also announced for June 12. The Thomas Beecham orchestral concerts continue throughout the season, as has been previously mentioned. Tamini is again in town for the season, and sang at Albert Hall last Sunday afternoon. Anita Rio comes back from Germany for another recital early in May, and will be here for several weeks filling engagements already booked for her. Kathleen Parlow is busy with engagements in and out of town. Francis Macmillen is living in London now for the remainder of the season and has extensive bookings. His concert last week opened a brilliant season for the young violinist, and he is to be the soloist on Friday afternoon with the New Symphony Orchestra.

In the best of health and spirits, Madame Blanche Marchesi has returned from her successful American tour and now is busy with pupils and engagements in London and the provinces. She has also to prepare programs, etc., for her next American tour, which is to be a more extended one than she was able to give time for this year. Her first appearances on the other side of the water in the autumn will be in Canada before the severest of the cold weather, and throughout the tour her managers have arranged that the climatic conditions usually prevailing shall be as agreeable as possible for the great singer. Therefore she will visit the South in the winter, coming North as the weather gets warmer. Madame Marchesi was quite the center of attraction on the Baltic coming back from New York, every one vying to make her voyage a pleasant one. On the last evening she sang quite informally, after repeated solicitations from the passengers, who promised that she should reap a golden reward for charity if she would only favor them. She, most appropriately, sang "Crossing the Bar" just on the eve of arriving at Liverpool, and the amount of money realized was nearly \$400, which at her request was divided among the stokers and firemen of the steamer, a set of faithful workers who are seldom "tipped" or rewarded. A short trip to Paris to see her celebrated mother and her son, who is at school there, and again she is hard at work, and will be until the summer holiday comes.

The London spring concert season opened recently at Queen's Hall, and rarely, if ever, has it been ushered in in such sensational style. Francis Macmillen, the great young American violinist, is the artist whose name is on every one's lips here at present. Applause which caused the violinist to bow no less than twenty times greeted him when he stepped on the stage and continued throughout the concert, which concluded in a veritable ovation, forcing Mr. Russell, Macmillen's manager, to drag the thoroughly exhausted artist from the stage after he had played en-

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cores without number. Although Macmillen has been absent from England for some three years, his name and talents had apparently not been forgotten, as the large audience attested. As his playing called forth enthusiastic praise when he was last in London, Macmillen had no prejudices to remove. It was just a question as to whether he would achieve all that he promised when next he came among us. "That he has done so, to a remarkable degree," says a leading London critic, "was amply proved last night. In short, America has reason to be proud of her representative violin virtuoso, and all the more so because Macmillen combines the highest artistic aims with his natural executive faculty." If there is one particular outstanding impression left of his playing it is that there is much more in reserve than has been expressed. This artistic restraint, for the time being, doubtless disappoints many whose pleasure is in the obvious, but such listeners have only to wait till their turn comes, so to speak, and Macmillen, the virtuoso, will supply, with an ease that is scarcely surpassed among living violinists, all that sensation lovers may require. In the Mendelssohn concerto, which opened the program, the young violinist gave the first movement in a somewhat too guarded spirit, doubtless due, in a measure, to nervousness. The slow movement was, however, exquisitely played, making a fine contrast to the rapid pace at which he took the finale. Goldmark's concerto in A minor showed Macmillen in many fine moments of artistic fancy and executive skill, and a brilliant accent of Vieuxtemps' popular concerto in D minor brought the concert to a close. The London Symphony Orchestra, under the conductorship of Dr. Frederic Cowen was responsible for the accompaniment. Macmillen will play his first recital at Queen's Hall on May 4. The program follows: Andante and rondo, Mozart; concerto in D minor, Wieniawski; aria, Schumann; valse caprice, Saint-Saëns-Ysaye; barcarolle, Debussy; mazurka, Zarzycki; "To a Wild Rose," MacDowell-Hartmann; minuet, Mozart; "Moise" fantasie (for G string alone), Paganini. Charlton Keith will accompany at the piano.

A new department has been added to the Royal Manchester College of Music for the special training of music teachers, with Dr. Walter Carroll as the teacher of the "art and practice of teaching."

The opening night at Covent Garden Opera next Monday will bring the first production in England of "Samson and Delilah" in operatic form. Madame Kirkby Lunn and Charles Fontaine will sing the title roles.

At Queen's Hall last Saturday afternoon another important concert, one in the series being given by the London Symphony Orchestra, took place. For this concert Emil Mlynarski was the conductor, so it goes without saying that the interpretations of the various program numbers was of the highest order. Mlynarski has been in London previously and has always made a fine impression by his work, but on Saturday the orchestra played as if inspired—and the London Symphony Orchestra is a fine one—giving their best efforts to the wishes and ideas of the conductor. The program opened with R. Strauss' "Tod und Verklärung," which was followed by Grieg's piano concerto in which Olga Samaroff played the solo part. She also was heard here last spring, and by her playing at that time made a very pronounced success. Last week only added to the high opinion of her talents that

she had previously obtained, and the delicacy, charm and beauty of her playing were fully enjoyed and appreciated by every musician present. Tschaiakowsky's fifth symphony closed the program, the playing of this number being a remarkable one and long to be remembered, quite the finest ever heard here. There was a scherzo by Stojowski also included in the scheme of the afternoon.

A. T. KING.

MUSIC IN NAPLES.

NAPLES, Italy, April 14, 1909.

Monday evening, April 12, Thomas' opera, "Hamlet," was presented for the first time this season at San Carlo. Owing to the presence of the eminent Italian baritone, Titta Ruffo, in the title role, the price of seats was considerably raised; however, the vast edifice was completely filled. The performance, on the whole, was most uneven. Interest, of course, centered in the visiting artist, Ruffo, who gave an admirable interpretation of the despondent Dane. The Neapolitans were aroused to the highest pitch



TITTA RUFFO.

of enthusiasm after the drinking song, which Ruffo was obliged to repeat. Graziella Pareto appeared to advantage as Ophelia, histrionically. However, at times, she sang in poor taste. The role of the Queen was in the hands of the contralto, Frascari, who deservedly enjoys much popularity with the Neapolitans. The orchestra and cho-

rus, fatigued perhaps by an afternoon performance of "Aida," did very poor work. Zuccani conducted.

The season at San Carlo will be brought to a close



SAN CARLO THEATER, NAPLES.

by the several operas in the repertory of the baritone Ruffo—"Barber of Seville," "La Traviata," "Aida," and Boito's "Mefistofele" have already been announced.

Kreisler and Gerardy have recently favored Naples with recitals. Both artists drew large audiences.

During the past season Beatrice Wheeler and Caroline White, both American pupils of Maestro Sebastiani, have appeared with success in leading parts at San Carlo. Miss Wheeler possesses a splendid mezzo soprano voice and such important roles as Carmen and Amneris have several times been entrusted to her, as well as numerous minor parts. Miss White has also sung many roles during the winter. On Monday afternoon, April 12, she sang the title role in "Aida" for the tenth time this season. She has a fine dramatic soprano voice, which she handles with considerable skill. She also has had several appearances as Micaela in "Carmen," Margherita and Elena in Boito's "Mefistofele," as Salome in the opera "Battista," by the Italian priest, Giocondo Fimo; as Guttrune in "Götterdämmerung," and as Santuzza.

On Tuesday afternoon, April 13, the well known baritone, Kaschman, appeared in a vocal recital with the soprano, Emma Druetti. The artists presented, for the most part, an operatic program, embracing works from Pergolesi to Von Weber. Both Kaschman and Druetti are important members of the San Carlo company. It is rumored that the latter has received inducements from the Metropolitan Opera management for next season in New York.

A report is current that Cleofonte Campanini may become director of San Carlo for next season. C. R.

Spetrino, who conducted Italian operas at the Metropolitan this past winter, will not return to New York next season.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
PARIS, April 19, 1909.

Georgia Richardson, a gifted pupil of that excellent piano master, Wager Swayne, whose concert earlier in the month at the Théâtre Femina has been noticed in last week's columns of THE MUSICAL COURIER, is a native of Detroit, Mich. For the last three years she has been an earnest and diligent student with Wager Swayne, in Paris. Recently Miss Richardson was engaged to play with orchestra at the Théâtre Marigny, when she chose the E flat concerto of Liszt, with which she achieved so brilliant a success that she was immediately re-engaged for the following concert. Her manner at the piano is quiet and modest, yet her style is brilliantly effective. Her playing produces effects that sound at once massive and splendidly orchestral. She possesses a singing tone and succeeds admirably with exquisite pedal effects. Her rhythm is strong and her dynamics are worked up to thrilling climaxes. Miss Richardson's technical equipment is equal to anything she may desire to undertake at the piano—indeed, she is most accomplished in this direction and recognizes no limit. Having a memory that is marvelous, she has consequently a prodigious repertory, which includes all of the standard concertos for piano with orchestra. Mr. Swayne, who may rightfully claim to be the successful educator of some remarkable pianists, is naturally very proud of one of his latest and most gifted pupils, Georgia Richardson, who attributes all of her musical knowledge and her splendid success to his conscientious tuition and guidance.

Katharine Fisk held a musical reception on Sunday last at her superb studio, when she had the pleasure of greeting a large assembly of people come to pay her homage. The following is quoted from a French daily, the Gil Blas: "Last Sunday, at the studio of Katharine Fisk, the celebrated American singer, a matinee musicale was given, which was a veritable fête for the audience privileged to attend. The best pupils of Madame Fisk appeared with fine success. Alysé Gregory sang in admirable style the 'Shadow Song' from 'Dinorah,' by Meyerbeer, and her brilliant execution was greeted with enthusiastic applause. Minnie Tracey, a colleague of Madame

Fisk, who sang recently Isolde in Geneva, returned in time to contribute to the eclat of this delightful program, and Gustave Ferrari sang very artistically, while accompanying himself, several of his exquisite compositions. Elizabeth Hammond, the young and gifted artist, played several selections on the violoncello, displaying great talent and wonderful virtuosity.

At the last meeting of the Ladies' Benevolent Society at Salle Hoche, an excellent musical program was given. Mme. Camille Decreus, who has just returned from a successful concert tour in Germany, contributed some beautifully played violin numbers, accompanied by her husband, the well known pianist. Oscar Seagle was heard in an Italian aria and a group of German songs, and aroused great enthusiasm with his magnificent work. His pupil, Ruth Cunningham, sang an aria from "Cavalleria Rusticana," and received much applause for her artistic singing.

Henry Eames gave the last of his six "Talks on Musical Appreciation" to a most enthusiastic audience that was too large to be accommodated in his spacious studio. Mr. Eames is particularly qualified by temperament and study to speak with knowledge and force upon the subject of the ultra-modern French group of writers of which Debussy is



GEORGIA RICHARDSON.

the leader. His remarks upon Debussy's ideals of beauty, the materials he uses, his method of work and achievement were very illuminating and convincing, and in Mr. Eames this new cult of subjectivity and atmospheric effects has a strong disciple and illustrator. He, with his pupils, played many compositions for piano by Debussy and Ravel, Dukas and Chabrier, also the symphonic poem "Afternoon of a Faun," as arranged for two pianos. At

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the close of the program the guests were invited to remain to tea with Mrs. Eames.

The series of annual open air performances at the Théâtre des Arènes in Beziers will be continued this summer when a lyric tragedy, in three acts, "La Fille du Soleil," will be given on August 29 and 30. The music is by André Gailhard to a libretto of Maurice Magre.

At the Théâtre Lyrique de la Gaité, the first work to be produced next season, will be "Quo Vadis." This week's program at the Gaité includes "La Vivandière," "Mague-lonne," "La Favorita," and "Mignon." The Isola brothers are keeping up the interest in this house in a wonderful manner.

Woman's ways are sometimes said to be queer—but so are man's, as will be seen in the following engagement: Mlle. Vinci (an appropriate name in this instance), who recently sued the directors of the Paris Opéra for arrears of salary and won her case, has signed a further two years' engagement with the managers of the Opéra.

Edouard Colonne, who, owing to indisposition from over-work, has been resting in the Riviera the past few weeks, returns to conduct his orchestra tomorrow on the occasion of the fiftieth representation of the play "Beethoven," at the Odéon.

Among musical arrivals in Paris are: Mrs. Edward Thaw (well known here before her marriage as Jane Olmsted, the pianist), and Mr. Thaw. Mr. and Mrs. Ernest Schelling are also here.

Katharine Fisk entertained at dinner last Tuesday evening the well known opera singer, Lina Cavalleri. Among the guests was also Frank Pollock, the New York tenor.

King Clark, with some forty odd pupils of his famous Paris studios, will give a public audition in the large Salle Gaveau on May 22. This will be the first public audition given in Paris by Mr. Clark and the promised concert is exciting intense interest alike among friends and foes

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of the wonderfully clever American vocal teacher, who has so successfully won his way in the French capital.

A member of the Madrid Sinfonica Orchestra has long been noted for the energy with which he plays the big drum in that artistic organization. The phenomenon is now explained since he has won a weight lifting competition in Madrid by lifting 626 pounds.

DELMA-HEIDE.

MUSIC IN THE PUBLIC SCHOOLS.

KIRKSVILLE, Mo., April 19, 1909.

To The Musical Courier:

To me the article on public school music in THE MUSICAL COURIER of about March 10 was very interesting, as it revealed the state of affairs of music in our Eastern schools. I was delighted to learn that the children were reading music well, but sorry they sing off pitch through a misuse of the voice. In this latter respect the schools of the Middle West are probably better than in the East, but with the exception of Cincinnati, possibly, the sight reading is sadly neglected, the schools, as a rule, having gone rampant mad over rote singing, no effort being made in a systematic way to develop readers. In St. Louis for example one of the principals of the ward schools made some of the most astounding remarks pertaining to public school music that I ever heard. These remarks were made preparatory to the meeting of and before the Music Teachers' Section of the State Teachers' Association of Missouri.

At first I was inclined to feel like ridiculing him, but every day I grow to admire his analytical ability more and more. This gentleman (not a musician) set himself to his task in a businesslike manner, consulted the best authorities with whom he came in contact and formulated, through this research, a series of propositions and based a paper on these entitled "Sound Psychological Foundations," which is truly remarkable in the truthfulness with which it has discerned and stated the underlying principles of several very popular music courses. He has been so clear in his outline that I brought down upon myself the ire of a number of teachers, who approved of one of these particular courses, by a discussion based on and in refutation of his assertions, they recognizing the course although I mentioned no names.

If you will give me space I will quote a part of the paper, touching upon some of the most astounding statements.

Skipping some statements concerning the development of "Vocal Utterance," "Manual Dexterity" and "Best Methods of Teaching Piano and Violin May be Fundamentally Wrong for the Teaching of Song," I'll pass to the fourth paragraph: "The ear is certainly more important in learning to sing a new song than learning to play a new selection." This may be true if the instrument in question be a hand-organ or bass-drum, but deliver me from having to listen to a violinist who has a poor ear learning a new selection. I cannot conceive of a more accurate ear than that demanded in a violinist. Besides, a "good ear" will do a vocalist absolutely no good if the voice is not properly placed. How few realize that it is not a lack of ear that causes singing off pitch. Take, for instance almost any violinist or even a tuner of instruments and let him try to sing; the chances are ninety-nine out of a hundred he will sing out of tune. Many people who sing atrociously out of tune themselves will detect the slightest variation in pitch in another. Is there anything the matter with their ears? How many of our truly great singers always sing in tune? Yet their "ear" may be perfect—their singing out of tune is due to an instant of faulty tone production which prevents true comparison of tone or pitch. Now, are the writers of such a course of music books that know no more of the real cause of out of tune singing competent to dictate a course in music for children? They might work eternally on the ear (or raise the children to pitch as dear old Mr. Tinker, of Evansville, Ind., does, by the ear), but they will never get the children to sing in tune. By the way, this must be the very cause of the singing "flat" in the East.

In the next paragraph sight reading is decried, and yet

later on this astounding statement is made: "A sympathetic interpretation of the words and an appreciation of the melody should precede an attempt to sing a new song." How in the world is a person to gain an "appreciation of the melody" if he can't read? Possibly every singer should carry a piano and player in his vest pocket.

Here is a good one: "There should be no sight reading or syllable singing in the learning of a new song. Theory should be taught in connection with familiar melodies." Take in connection with this the constant complaint from choral and choir directors of the scarcity of good readers, what are we to do if the schools make no attempt to teach sight reading? Quite in keeping is the statement from this same authority that: "It is the testimony of most amateur singers, including those who have been trained in signatures, scales and syllables, that they invariably want to hear a new song before they try to sing it, and they like to follow the notes on the staff and hum the melody before trying to sing the words. This is not only common practice, but it seems to be based on the very nature of song and the constitution of man. The do-mi-sol-ing of songs is worse than a waste of time and energy. It turns a thing of inspiration into a mechanical grind. The signatures and scales might make the learning of a new song easier to a Robinson Crusoe on another lonely island, but it will hardly be helpful in a land of singers and players and musical instruments." Concerning the amateur (and professional) singer this is undoubtedly true, more's the pity, and will continue so to be as long as we have with us the ethereal, inspiration song singing idea in the public schools.

Please bear in mind constantly that the theories here set forth for discussion are from so-called advanced thinkers who have published music courses that are instilling into the minds of the children of this country a regard for music as a plaything, not worthy of serious study, a mere pleasant time-killing device. What slight efforts these theorists do make toward sight reading are according to the plan of old Guido of Arezzo (of whom they probably have never heard), way back in the tenth century A. D. We are certainly advancing—to the second childhood of music—and in another ten hundred years will probably reach again the stage of development that had just begun to bear precious fruit when these "inspirational song singers" came into the field of action.

D. R. GEBHART,

Director of Music, State Normal School.

KIRKSVILLE, Mo., April 19, 1909.

Hubermann played the Beethoven and Brahms violin concertos not long ago at Königsberg.

Plans for the Convention of the N. Y. S. M. T. A.

Among the organists and pianists who are to be heard at the convention of the New York State Music Teachers' Association, to be held at the College of the City of New York June 29, 30 and July 1, are organists Mark Andrews and H. Brooks Day, chairmen; Clifford Demarest, Gottfried Federlein, Albert R. Norton, Kate Elizabeth Fox, H. V. Milligan and Lawrence J. Munsen; pianists Edward Morris Bowman and Dr. Nicholas J. Elsenheimer, chairmen, and the following soloists and ensemble players: Amelia Pardon, Ethel Newcomb and the Misses Sondheim. Kate Chittenden will give a lecture-recital illustrated by piano and woodwind instruments. Dr. Henry G. Hanchett will give a lecture-recital entitled, "Certain Tendencies in Modern American Composition." Louis Arthur Russell will contribute a paper on "Studies Necessary for Concert Players."

The list of singers and violinists not being complete, is withheld for the present.

It is announced that the official report of the last convention is ready, and those wishing to procure a copy are requested to send 4 cents in stamps to Anna Laura Johnson, 102 West Sixty-ninth street, New York City.

The officers and committees of the association are: President, Edmund Severn; general vice president, J. Warren Andrews; secretary, Anna Laura Johnson; treasurer, Frank F. Shearer. Program committee: Perry Averill, chairman; Edward W. Berge, Dr. J. Christopher Marks. Chairman local committees: Dr. James Lee; chairman for New Jersey: William E. Ashmall, 11 Pavonia avenue, Arlington, N. J.

Linda Micucci to Sing Norma in New York.

It is announced that Signor Piusuti will produce "Norma" at the Academy of Music next season. Bellini's opera has not been sung in New York in many years. Lilli Lehmann was the last heard here in the role of the high priestess. The revival of this old and melodious opera will introduce New Yorkers to a gifted singer, Linda Micucci, who has recently appeared with marked success at La Scala in Milan and at the Opera in Paris in Spontini's "La Vestale." According to the present plans, "Norma" is to be given at least eight times during the season at the Academy of Music, and it is stated that the prices are to be increased for the performances.

Leo Blech's one act opera, "Versiegelt," was not signal-successful at Königsberg.

Fritz Kreisler will open his American season at Boston on October 15.



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MUSICAL CONDITIONS IN OMAHA.

OMAHA, Neb., April 24, 1909.

One of the artists here, who says and firmly believes Omaha is destined to become a great musical city, is Frederick B. Patés. Mr. Patés studied in Milan under Signor Nardini and Signor Baldanza. He has been a resident of Omaha seven years, in which time he has built up a very large and lucrative class, among whom may be mentioned Julia Porter, whom Madame Nordica pronounced as having a wonderfully cultivated voice. Nordica has invited Miss Porter to study under her, and predicts a great future for her. Mr. Patés gives students' recitals every week, and is heard frequently himself in public.

Mr. and Mrs. Joseph Gahn are two of Omaha's best known artists. Mr. Gahn is a graduate of the Royal Conservatory and has spent the last three years in Berlin studying composition with Juon. Mrs. Gahn is a harpist of no mean ability, having studied under Posse, of Berlin, and Tremonti at Boston. Mr. and Mrs. Gahn have been giving joint recitals, and May 6 Mr. Gahn will give his first piano recital in Omaha since returning from Europe. Prior to going abroad he was the director of the piano department of the Academy of Sacred Heart of Omaha. He returned from Europe last October, and has been giving concerts since.

Rosalie Saalfeld, who has a large piano class, has studied with Joseph Gahn, and is also a pupil of Jean P. Duffield. Miss Saalfeld has been much before the Omaha public, having appeared in concert and receiving very favorable mention.

Among Omaha's vocal teachers may be mentioned Frank Oscar Newlin, who has been teaching for the past six years, and has met with decided success. He is a pupil of Francis Stuart, also of J. Harry Wheeler, of New York.

Corrine Paulson occupies a very prominent position here as a teacher and accompanist, and was the accompanist for both Sibyl Sammis and Glenn Hall at their recent concerts given in Omaha. Miss Paulson was recently re-elected vice president of the Tuesday Morning Musical Club, this making her second term in this office. She is also the music critic of the Omaha Excelsior.

Sigmund Landsberg will give his tenth annual students' recital early in the fall. Mr. Landsberg studied in Berlin at the Stern Conservatory and also studied privately with Frederick Gernsheim. He is a composer of merit, and has many compositions on the market, among which may be mentioned "A Song Memory," dedicated to Thomas J. Kelly, and "Elegia Appassionata," which have met with a very ready sale.

The Borglum studios are noted for their beauty and artistic arrangement, containing many specimens of art from the Old World, the different rooms being hung with rare tapestries, all of which were brought over by Mr. and Mrs. Borglum from their numerous European trips. August M. Borglum, who is a well known artist, studied with Wager Swayne, and credits all his success to Mr. Swayne. Mr. Borglum has been teaching in Omaha eight years, and is very ably assisted by Mrs. Borglum. They give class recitals every Saturday afternoon, and hold evening recitals monthly. They will give a public pupils' recital May 5, at Schmoller & Mueller Auditorium. Mr. Borglum has been the music critic on the World Herald for the past seven years.

Evelyn Hopper, one of the well known teachers of Omaha, having spent several years in New York under some of the most foremost teachers, is finely equipped to take up her chosen profession here. She is also choir director of Trinity Methodist Church, and during the past

season conducted a series of concerts in connection with her church choir. Miss Hopper is destined to become the impresario of Omaha, and last season brought such well known artists as Arthur Hartmann, Glenn Hall, Fannie Bloomfield Zeisler and Corinne Rider-Kelsey, and to say that her efforts have been appreciated by the music loving public of Omaha is putting it mildly. For next season Miss Hopper has signed Schumann-Heink for a concert January 6, and will give a series of four other concerts during the season. The artists will be announced later.

Anna Bishop, who is prominent in the musical circles of Omaha, studied in New York under George Sweet, Clara Munger and J. Armour Galloway. Miss Bishop has classes in both Lincoln and Omaha, making the trip between both cities each week. She is also a member of the Tuesday Morning Musical Club of Omaha and the Matinee Musical Club of Lincoln, and takes an active part in both.

Katheryn M. Shary, a resident of Omaha, is well known as an artist of ability, both here and abroad, having studied under Madame Marchesi and Madame de Sales, of Paris, as well as several other well known tutors. Mrs. Shary has won the favor of both the press and public at every appearance she has made in concert. She is at present conducting a class here and is contemplating concerts in Omaha and the surrounding cities. Mr. and Mrs. Shary have just returned from Chicago, where they attended the opera.

One of Omaha's rising young pianists is Martin W. Bush, who has been studying with Max Landow for the past two years. Mr. Bush was presented in a piano recital last November by Mr. Landow, and his success was instantaneous. Mr. Bush has also studied organ with J. H. Simms, and at present is the organist at the First Congregational Church. Mr. Bush and Fred G. Ellis have given joint recitals the past season, and they will give their concluding recital at the First Congregational Church, April 25.

Among the young concert pianists of Omaha may be mentioned Jean G. Jones, who is a pupil of Wager Swayne, of Paris. Mr. Jones also studied organ and voice with Thomas J. Kelly, and piano and harmony with August Borglum, of Omaha. Mr. Jones has given several concerts in the different cities surrounding Omaha, also several concerts before the Women's Club of Omaha. He expects to give a series of five or six recitals in and around Omaha early in May, and next fall will make several short tours.

Thomas J. Kelly is recognized as one of the leading vocal teachers of Omaha. Having had a wide and varied career in the music world, no one in Omaha is better technically equipped to claim that distinction. Mr. Kelly makes annual visits to Europe for the study of the classics, and is now planning his next trip. Last Sunday he gave Haydn's "Passion Music" at the First Methodist Episcopal Church, the first time this work has been sung in the West. Mr. Kelly is the musical critic of the Omaha Bee.

Emily Cleve, who has a large violin class here, studied with Robert Cuscaden, who is now first violinist of the Berlin Philharmonic Orchestra. Miss Cleve has taken up Mr. Cuscaden's work here, and is director and conductor of the Cuscaden Orchestra, composed of twenty members. Miss Cleve has also given several violin concerts, and it is hoped that she will be heard again in the near future.

Vernon Claire Bennett, one of Omaha's recognized organists, is a pupil of William C. Carl, the celebrated organist of New York. This is Mr. Bennett's third year in Omaha, and besides being an organist at Temple Israel and the First Church of Christ, Scientist, has gained a prom-

inent position in musical circles here through his organ recitals, having appeared before the Women's Club the past season, to say nothing of his other numerous concerts given in and around Omaha.

Jean P. Duffield, another of Omaha's aspiring young pianists, studied under Oscar Raff, of Berlin. Mr. Duffield has been teaching here three years, having a large class, and has met with success. He is planning a pupils' recital for next month. Mr. Duffield is the composer of "Spring's Blue Eyes," which has met with quite a ready sale.

Song Recital by Maude West Bransford.

Maude West Bransford, a young mezzo soprano, whose voice and style of singing are beginning to attract notice, was heard in a song recital Saturday afternoon, April 24, at the Hurlburt Studio, 151 West Seventieth street. Miss Bransford is a soloist in the choir of Hope Baptist Church. She is very intelligent as well as musical, and these gifts, combined with a voice of rich and sympathetic quality, have resulted in adding another singer to the ranks of those worthy of critical attention. Miss Bransford's program included: "Thou Art Like Unto a Flower," Schumann; "Moonlight," Schumann; "The Silver Ring," Chaminade; "Madrigal," Chaminade; lullaby from "Jocelyn," Godard; "Wilt Thou Be My Dearie," Grossmann; "Ozymandias," Grossmann; "Invocation," d'Hardelot; "The Rose," Johnson; "The River and the Sea," Johnson, and "May Morning" by Denza. The young singer interpreted the songs with warmth and understanding, and several times during the afternoon many of her listeners were moved by the sincerity and feeling of a voice that is remarkable for its sweetness and wholesome timbre. Miss Bransford is a pupil of Ella Powell. At her recital she was assisted by Margaret Beverley Jackson, a young violinist, pupil of Karl Feininger. Miss Jackson played numbers by Tschetschulin, Auer-Popper, Vieuxtemps and obligatos for Miss Bransford for the Godard and d'Hardelot songs. Mrs. Karl Feininger played the piano accompaniments. After the recital Miss Bransford was surrounded by an admiring host, who congratulated her and predicted a career for the charming young singer.

Those who heard Miss Bransford for the first time on this occasion were at once captivated by the freshness and beauty of her voice. With further study, Miss Bransford will in time become a singer for whom a demand will spring up among those ever on the alert for a beautiful voice allied to exceptional talent.

Haensel & Jones to Manage Marie Zeckwer.

Marie Zeckwer, the young Philadelphia soprano, will be under the management of Haensel & Jones next season. Miss Zeckwer belongs to a family noted for musical achievements during several generations. Her father, Richard Zeckwer, is the director of the Philadelphia Musical Academy, and is one of the prominent musicians of the Keystone State. Camille W. Zeckwer, brother of the soprano, is a composer of more than local renown. Miss Zeckwer, after completing her studies in this country, went abroad, and for several years studied in Paris under Madame Marchesi, Frank King Clark and Walther Straarum, formerly leader of singing at the Lamoureux concerts and stage manager at the Paris Opera.

Bruno Huhn's New Studio.

Bruno Huhn has removed his studio to more spacious quarters. He is now located at the Wollaston, 231 West Ninety-sixth street (phone 1464), where he will continue his lessons in style, repertory and diction to singers. Mr. Huhn will remain in town until July 1.

Schumann's "Ruth" was sung by the Hamburg Singakademie under Prof. Dr. Barth.

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DAVID BISPHAM—LEADER OF THE AMERICAN LYRIC STAGE

A New York correspondent of a Western paper recently wrote: "What a hold has David Bispham on the general public! I am more and more reminded of the affection in which he is held every time I hear him sing."

It is thirteen years since Mr. Bispham returned from his operatic triumphs abroad to join the forces of the Metropolitan Opera House, and his fame has grown steadily with each succeeding season. No American artist can claim anything like the esteem in which he is held throughout the musical world. During the season now drawing to a close, the distinguished baritone has fairly eclipsed all previous records, opening the New York season with a great all-English recital in Carnegie Hall, and appearing from one end of the country to the other in every form of vocal endeavor, from recital and oratorio to his latest and most distinctive recitation, Poe's "Raven" to the music of Arthur Bergh. Scarcely less popular has been his remarkable reading of Sophocles' tragedy "Antigone" to the music of Mendelssohn. In San Francisco alone Mr. Bispham gave five different song recital programs in the course of a fortnight to enormous and enthusiastic audiences, the last of which—at the Greek Theatre, Berkeley—numbered over 5,000 persons. His recent activities have been devoted largely to the singing of songs in our own tongue, including the best products of modern American composers, whom he is encouraging in every possible way. As President of the New York Centre of the American Music Society he recently closed the New York season with a splendid orchestral concert consisting entirely of native works. The universal verdict is that never in Mr. Bispham's career has his voice been so full of vitality and youth, while the fact that his tour for next season is already extensively booked affords striking evidence of his continued and ever increasing popularity.

HIS TRIUMPHANT RECITAL TOUR FROM COAST TO COAST

NEW YORK TIMES.

Mr. Bispham was in excellent voice and sang at his best.

NEW YORK HERALD.

He was welcomed by an audience that filled Carnegie Hall. He was in splendid voice, and gave keen pleasure.

NEW YORK EVENING MAIL.

It has been said many times that it is a greater education to hear David Bispham sing than to take a dozen vocal lessons, and this is true.

PHILADELPHIA LEDGER.

The range of David Bispham's art, the versatility of his talent, and the wonderful quality of his vocal and dramatic gifts were amply evidenced in the song recital given by the great baritone last night. No more satisfactory program could have been offered.

BALTIMORE NEWS.

His clear enunciation and eloquent declamation kept each of his 1,200 hearers in intimate touch with the changing moods and shades of sentiment that he expressed.

CHICAGO TRIBUNE.

The admired baritone's art never has seemed finer, truer, more mellow or more complete than it did yesterday.

CHICAGO JOURNAL.

Mr. Bispham long ago made his title clear to an exalted position among the song artists of the world. Few on the concert stage can project a mood over the footlights with such unerring certainty as he.

CHICAGO EXAMINER.

Mr. Bispham brings to his chosen art such an exhaustive fund of knowledge that his recitals are instructive as well as entertaining. His rich and resonant voice rang clear and full.

CHICAGO RECORD-HERALD.

Mr. Bispham is the first of American singers. His consummate mastery of interpretation has been a delight for many seasons.

MILWAUKEE EVENING WISCONSIN.

Mr. Bispham was the spot-light that threw a glow of soft radiance over the whole evening.

MILWAUKEE SENTINEL.

Mr. Bispham showed enunciation attaining perfection, dramatic ability of undoubted depth, and a most impressive stage presence.

KANSAS CITY POST.

One does not weary of Bispham. No matter how often heard, there is always a charm and fascination about the man which calls for more.

KANSAS JOURNAL.

His program, of the highest artistic merit, was sung with all the musicianly finish which is the charm of Mr. Bispham's work.

KANSAS CITY TIMES.

He is a great interpreter. He gives more dramatic import to a song than any other singer of the time.

SAN FRANCISCO CALL.

Rare old wine—rich, mellow and unctuous, yet full of the fire and sparkle of youth—such is the voice of David Bispham. He is the aristocrat of the American concert stage today.

SAN FRANCISCO GLOBE.

He is the same Bispham as yesteryear, with the same quaint, humorous twinkle in his eyes, the same magnetic personality, the same big, tender and perfectly controlled voice with its wonderful range of expression.

SAN FRANCISCO EXAMINER.

With a voice as mellow and rich as that of an old cello, David Bispham sang an all-English program and proved that it could be exceedingly good.

SAN FRANCISCO.

It was the ne plus ultra of concerts, wonderful as the power of the man who gave it. We were in the presence of a great artist, who gave of his choicest treasures. He played upon heartstrings with unerring fingers, and bestowed upon us the healing gift of tears.

SAN JOSE TIMES.

His personal magnetism carried the audience away from the ordinary unsentimentality of every day life to the ethereal heights of harmony and concord.

LOS ANGELES EXPRESS.

Mr. Bispham has always dominated the production of his voice by a rare musical intelligence, which is the greatest asset a singer can possess.

LOS ANGELES TIMES.

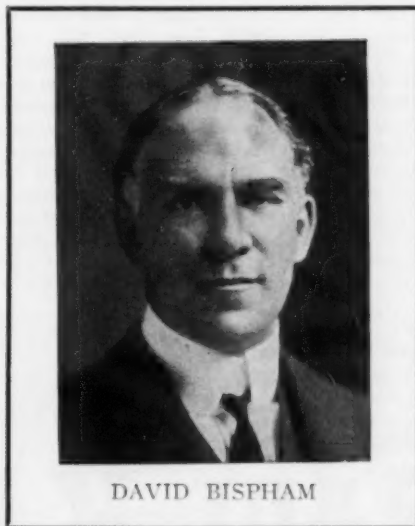
Mr. Bispham's voice is sonorous, vibrant and ringing in dramatic passages, and in legato work absolutely smooth and unwavering. He actually has more range than at his last visit here.

PORTLAND TELEGRAM.

Mr. Bispham convincingly refutes the theory that English is not an effective vehicle for the finest vocalization. His articulation is so clean and clear that not a word is lost.

SPOKANE CHRONICLE.

In its dramatic and artistic aspects no concert of the year surpassed that given last evening by David Bispham. There is such a reposeful sureness, such a gladness of spirit about Bispham's personality, that his audience is imbued with the same spirit.



DAVID BISPHAM

DENVER DAILY NEWS.

David Bispham is the same wonderful man he always has been. He has absolute mastery of the human voice as a medium of expression.

DENVER REPUBLICAN.

Bispham's phrasing was a work of art, and his voice resonant and strong.

SAN FRANCISCO CHRONICLE.

His enunciation is of a distinct, sparkling sort, and his words sound like language, not like a mere tattle. He sings with great beauty of tone, infinite variety of color, and exquisite expression.

MR. BISPHAM'S "ELIJAH"

NEW YORK EVENING MAIL.

His impressive interpretation, his flowing declamatory style, and the freshness and beauty of his voice, all lent themselves to a noteworthy presentation.

NEW YORK EVENING POST.

David Bispham sang with his customary dramatic force, and his representation of the Prophet was convincing.

CHICAGO TRIBUNE.

His splendid artistry and fine discriminative intelligence have rarely been more gratifyingly revealed. He not only held his hearers intense, but played powerfully on their emotions.

CHICAGO JOURNAL.

Mr. Bispham's interpretative powers, always great, have not waned. Every phrase he sang was delivered with convincing authority.

CHICAGO EVENING POST.

Mr. Bispham has demonstrated to all the world that he understands this role as not many of his colleagues.

MR. BISPHAM'S RECITATION OF POE'S "RAVEN"

MILWAUKEE EVENING WISCONSIN.

There is not only the spirit of poetry and passion, but genuine inspiration and intellectual grasp in Mr. Bispham's reading of this weird and hair-raising poem.

CHARLESTON NEWS.

The feature of the concert was Mr. Bispham's recitation of "The Raven." This was superb.

LOS ANGELES HERALD.

Poe's "Raven," as interpreted by Mr. Bispham, was a convincing revelation of dramatic art.

SAN FRANCISCO CHRONICLE.

He gave a wonderful portrayal, reciting the morbid masterpiece in an uncanny spirit that gripped the audience and held it spellbound.

PORTLAND OREGONIAN.

Bispham stood as if telling a story, so natural was he, and although, neither in costume nor helped by stage accessories, it seemed as if the ghostly scenes he called up were actually passing before us.

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MADAME JAGER'S ADDRESS

BEFORE MASTER SCHOOL.

Aurelia Jager, the able directress of the Master School of Music (Vocal Department), at 108 Montague street, Brooklyn, delivered an address before the students, faculty and guests recently, which all musical educators will be glad to read.

Madame Jager will sail for Europe, June 3, on the steamer Bremen, and all at the school as well as a wide circle of artistic acquaintances and friends will wish her a happy and restful summer. Madame Jager returns in the autumn to plan her artistic campaign for the re-opening of the school. In the meantime all interested may read her remarks made on the occasion above referred to:

"Beauty of style and harmony and graces and good rhythm depend on simplicity. I mean the true simplicity of an upright and noble mind and character, not the euphemism for folly. And ugliness and discord and inharmonious motion are as nearly allied to ill moods and ill nature, as grace and harmony are the twin sisters of goodness and virtue and bear likeness unto them.

"And therefore I say, musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they fasten mightily, imparting grace and making the soul of him who is rightly educated graceful; and also because he who has received this true education of the inner being will most shrewdly perceive omissions, or faults in art and nature, and with a true taste, while he praises and rejoices over, and receives into his soul, the good, and becomes noble and good, he will justly blame and hate the bad, now in the days of his youth, even before he is able to know the reason why; and when the reason comes he will recognize and salute the friend with whom his education has made him long familiar.

"And if our youth are to do their work in life, must they not make these graces and harmonies their perpetual aim?

"These are the words put by Plato into the mouth of our greatest wise man and philosopher, Socrates, and this is and always was the ideal of my life; unconsciously when I was a child, consciously now in my work of life.

"Now, if our school, which aims for the highest ideals, will follow the suggestions of such a wise man as Socrates, our musical training shall not only build up the ability and technic for singing, but also train the soul for beauty and harmony.

"Thus, each one who leaves this school, whether his voice or talent be great or not, shall take away with him something valuable for his whole life.

"It is a fact that persons who are not well acquainted with literature we call not well educated; in music, the

best educated may often be ignorant, because we do not realize yet what a great power is hidden in music.

"A piece of music is not pastry or a meal about which you can say, 'I like it or not.' Music is not a question where we can say, 'De gustibus non est disputandum.' The question is: What do we like better—the good or the bad, the noble or the common style, or have we a good taste or a spoiled taste?

"Therefore the chief thing is to improve and to ennoble the taste of our students, and this thought recalls to me a composer, Felix Mendelssohn Bartholdy, who was born one hundred years ago. He was not one of our greatest masters, for his talent, though lovely and full of charm, was very limited. But who of our modern composers will give us after one hundred years the same pure delight that Mendelssohn does?

"His is not a great fire which inspires our highest feelings, but rather a steady flame which warms our hearts. His life was happy and harmonious. When he was five years old his mother, who was a very intelligent and finely educated woman, began to teach him piano, together with his sister, who was also very gifted.

"Brought up in a very intelligent and musical atmosphere, full of religious and beautiful feeling, Mendelssohn's art was the just reproduction of his life, and the mirror of his soul.

"As I said before, although he does not rank with our greatest masters, yet, I want you to understand that just his simple and easy qualities destined him to be the first guide of youth. He teaches beautiful style and sweetness, and, for beginners, the difficulties are not insurmountable. Familiar with the charm of his music, the student can later advance to higher style and higher demands.

"I heard lately the music of an American composer, and he reminds me of Mendelssohn. Not in regard to his music, but in regard to his simplicity and noble charm. He shows that the Americans are just as gifted as any other nation for music, if in youth there is the right atmosphere. This composer studied many years in Germany, and what he absorbed there he now gives to his own country. His name is Hugo, and I hope you will recall this name some day when he is well known.

"We should remember how important it is to improve the atmosphere here, because I am sure that many talents remain hidden in this country and do not grow, merely because they have not the air and the light necessary for their development.

"This alone should guide you and convince you how great a work lies before you in doing everything for a school of music which follows the high ideals which our school follows."

The Hamburg Philharmonic Orchestra (founded 1828) closed its season recently after a successful winter. Professor Panzner, of Bremen, was the leader of the final concert in Volkmann's "Richard III" overture, Handel's D major concerto for strings (Kogel edition), and Tschakowsky's fifth symphony. Julia Culp was the soloist.

MUSICAL MEMPHIS.

MEMPHIS, April 27, 1909.

Unquestionably the musical event of the season thus far, was the season of grand opera given last week by the Lambardi Grand Italian Opera Company. The company was a large one, thus affording many changes of cast. The opera selected for the opening night was "Lucia," Cecilia Tamanti Zaraski singing the title role. Eugenio Buttani as Edgardo was all that could be desired. Giuseppe Pimazzoni, as Henry Ashton, made a decided impression. The other members of the cast were most acceptable. Tuesday evening "La Boheme" was given with an entire change of cast, introducing Esther Ferrabini as Mimi. The other operas presented were excellently given. Much praise must be accorded the orchestra under the direction of Agide Jacchai. The engagement closed with a concert Sunday evening, when the leading artists were heard in gems of the operas sung during the week.

The Dresden Philharmonic Orchestra, with Dr. Lawson, tenor, will be heard Friday, April 30, under the auspices of the Beethoven Club.

Creatore and his band open an engagement here on May 3.

MARTHA TRUDEAU.

The Misses Sassard to Sail for Europe.

Eugenia and Virginie Sassard, who have closed their American season, will sail from New York Saturday, May 3, on the steamer Minnetonka, for London. They will fill recital engagements during the spring season in the British metropolis, and then go to Paris, where a manager has closed a number of bookings for them. These charming singers gave their farewell recital at Sherry's last week. The audience was made up almost entirely of men and women prominent in society, and the fact that these singers attracted such a large audience so late in the season is a tribute to their artistic worth. The Misses Sassard have introduced an art that is unique. Their programs, made up of duets from many operas, as well as the best song literature, appeal to the most cultured tastes. The voices of the singers, soprano and mezzo, blend beautifully, and their art, from first to last, has a decided educational value. It is good news to announce that the Misses Sassard will return to America next season, when it is expected that they will have a more extended tour. Many clubs are negotiating with the artists, and some time in the late summer something more definite about their return to the United States will be published.

Haydn's almost unfamiliar Italian oratorio (composed in 1774), "Il Ritorno di Tobia" ("The Return of Tobias") was sung in Vienna recently, translated into German, of course. The consensus of opinion voted the work to be antiquated and dreary, with the exception of a few Handel-like choruses, and some isolated pages of the score.

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Editor Grace Notes:

If you do not mind, I should like to have you correct a statement made in your department of THE MUSICAL COURIER for April 21, 1909. In your third paragraph you speak of Miss St. John as Mr. Godowsky's only Kansas City pupil. There are at least two more beside Miss St. John. Myrtle Jackson, who studied with him constantly for two years, and myself, who only had a few months, but had four or five lessons each month with Godowsky. I think one or two more here have studied with the great master, but I do not know their names. I hope you won't mind making the correction, as it is rather embarrassing for those of us who are excluded by this recent statement.

Cordially yours,

ETHEL KLEIN

(Formerly Miss Barton).

[We are delighted to hear that there are at least two more Godowsky pupils in Kansas City, Mo.]

UNDER the auspices of the En Avant Society of Frederick College, Frederick, Md., the students gave a musical open session Tuesday, April 13. The chapel auditorium was beautiful in its decorations, and a cultured and appreciative audience was present. The special feature of the program was the Frederick College "Evening Song," set to music and arranged as a quartet by George Edward Smith. The boys sang some original music, and introduced several novelties. T. Stuart Haller sang the "Turnkey Song" with ease and grace. The Quartet, consisting of the Messrs. Eichelberger, Fisher, Anders and Haller, sang with genuine college enthusiasm, and was thrice encored. The song, "I Love You," was a clever bit of work. Mrs. W. M. Jones was at the piano. This school, now in its 145th year, will have a week's program during the commencement season.

RICCARDO LUCCHESI, vocal teacher, pianist, composer and critic, is now having at the Von Stein Academy, of Los Angeles, Cal., the same success obtained during his teaching at the New England Conservatory, Boston. At present his best vocal pupils, Mrs. H. Sadler, Madeline Mulford, Mary Campbell, Gladis Jeffers, Mabel Skelton and Amy Wood, after only six months' training, have already made successful public appearances, demonstrating thus the good result of thorough training. But it seems that with Signor Lucchesi even subjects of moderate talent obtain unmistakable success, simply because he has something to teach and knows how to impart it. A glance at his "Daily Vocal Practice" and his revised edition of the "Lütgen Art of Velocity" will convince any one that Signor Lucchesi is an authority. He is not an exponent of Lamperti's nor Garcia's method; he imparts the traditional Italian school of singing learned from his well known teacher, Alexander Busi, and the knowledge he has gathered during his thirty years of experience, training all sorts of voices.

PUPILS of Frederick W. Goodrich distinguished themselves at the last piano recital, given April 17 at Eilers'

Recital Hall, Park and Washington streets, Portland, Ore. The composers represented were Liszt, Dolmetsch, Mendelssohn, Wachs, Kern, Arensky, Merz, Binet, Grieg, Atherton, Beethoven, Rubinstein, Raff and some Liszt and Kune transcriptions of operatic works by Verdi and Rossini. The young pianists were: Hazel Daley, Helen Curtis, Elaine Clouse, Eloise Clouse, Grace Kan, Mildred Raymond, Lena White, Andrew Kan and Bessie Edwards. Some of the less conventional numbers were the Arensky suite for two pianos, played by Hazel Daley and Elaine Clouse; Kuhe's transcriptions on a theme from Rossini's "Stabat Mater"; "Tender Episode," by Carl Kern; "Spanish Dance," from Otto Merz's "La Princess," played by Andrew Kan. Miss White played the Kern composition.

MABEL MARVIN, now teacher of singing in Washington Seminary, Washington, Pa., will open her own studio in Scranton, Pa., next autumn as the authorized successor of Madame Timmermann-Randolph, who leaves in July to make her home in Europe. Miss Marvin received her training at Syracuse University, Syracuse, N. Y., and at the De Reszke school in Paris.

MARTHA MAY WARNER, soprano soloist in the choir of the First M. E. Church of Elgin, Ill., is one of the successful teachers of her State. Her pupils' recitals this season have been well attended, and Miss Warner herself assisted in the programs. She is a graduate of the Monmouth College Conservatory of Music, and since her graduation in June, 1906, she has studied with Ragna Linne, of the American Conservatory of Music in Chicago.

CHARLES E. WILSON, of Melrose, Mass., organist and musical director, has had excellent success in conducting oratorios. Mr. Wilson has devoted much of his time to the presentation of sacred music, and his sacred song, "Oh! Beckoning Voice," became popular at services in his State. Mr. Wilson has also made some reputation as a teacher, and this year his varied musical activities have been carried forward zealously.

FLORENCE ANNETTE WELLS, of Lewiston, Me., teacher of piano, organ and harmony, is a graduate of the musical department of Yale University, class of 1901. Miss Wells completed the four years' course in three years. During this time she gave organ recitals (in the student series) every year in Battell Chapel. She has filled several excellent positions in churches, but for family reasons she has had to refuse to teach in colleges in various parts of the country. At her home up in Maine she has a class of forty pupils, some of whom come a considerable distance to study with this successful teacher and musician.

MAY HELLER TUCKER, of Riverside, Cal., is a professional pupil of Emil Liebling, of Chicago. Mrs. Tucker, who is the wife of Dr. George Tucker, has a class of thirty pupils, and in addition to her teaching and public performances, she devotes some of her time to the Tuesday Musical Club, of which she is the president. This wide awake club has a membership of 200.

At the last recital of the pupils of Guy R. Worrell, of Laporte, Ind., the program included the "Sunbeam Tanz" by Charles Wakefield Cadman, the Pittsburgh correspondent of THE MUSICAL COURIER. This number was played by Eleanor Erickson, and the same young pianist also performed Beethoven's "Farewell to the Piano." The other players were Cynthia Garwood, Ruth Evenburg, Elmer Garwood, Elsie Griffin and Carl Garwood, and they played compositions from the works of Kohler, Rendano, Paderewski, Czerny, Rubinstein, Durand, Halir, Tschai-kowsky, Lange and Bachmann.

VIRGINIA DEACON, soloist in the Farmington Avenue Congregational Church in Hartford, Conn., is one of the vocal teachers in her State who is known for her erudition and

ability as a teacher. Miss Deacon was trained at Vassar College, where she also had a course with Dr. Gow, head of the music department, in "Esthetics of Music." While at Vassar she was soloist in a choir of eighty voices, and was the leader of the College Glee Club. After leaving college, Miss Deacon studied in New York with Theodore van Yorsk. She has her own theory about breath control, and she expounds this theory in a logical and convincing manner.

ONE of the novel events of the spring in Newark, N. J., was the piano recital given at the University of Music in that city by Frederic C. Baumann. Mr. Baumann devoted the program entirely to his own works. These included a gavotte, "Song Without Words," barcarolle, mazurka, serenade, "Etude Melodique," romance, valse impromptu, berceuse, "Polish Dance," "On the Lake" and polonaise. The compositions played by the composer-pianist were written between 1881 and 1909. The Newark Evening News published nearly a column review highly complimentary to Mr. Baumann's musical gifts.

MUSICAL BIRMINGHAM.

BIRMINGHAM, Ala., April 26, 1909.

Mrs. Truman Aldrich, Jr., arranged the musical program for the Tableaux Vivante at the Jefferson Theater. The numbers played by the orchestra included: Overture, "Stabat Mater," Rossini; "The Dawn," Grieg; "Funeral March," Chopin; "Kol Nidrei," Bruch; polonaise in C minor, Chopin; Oriental selection, Bratton; "Reverie," Vieuxtemps; selection from "Die Meistersinger," Wagner; "Coronation" march from "The Prophet," Meyerbeer; "Ride of the Valkyries," Wagner; "Asa's Death," Grieg; "Holy Grail" music from "Parsifal," Wagner. Mrs. Aldrich is one of Birmingham's talented pianists.

Ruby Munger, a student at Fairmont Seminary and voice pupil of Bischoff, in Washington, spent her Easter holidays in Birmingham with her parents. On the morning of April 15 she sang before the Music Study Club, "Good-night, Sweet Dreams," by Bischoff.

Henry L. Mason, of the Mason & Hamlin Company, Boston, was a guest in the city for several days last week.

And now for the Music Festival, April 28, 29 and 30.

University Glee Clubs to Compete for a Prize.

Invitations were extended last week by President Theodore Henninger on behalf of the United Singers of New York, to the presidents of Yale, Harvard, Princeton, Cornell, Columbia and New York University, as well as other universities, to have the Glee Clubs of the colleges compete in the singing contest which will be one of the unique features of the Musical Festival to be held in Madison Square Garden beginning June 19. The departure from the old custom of having singing societies of the Eastern Federation solely compete for these prizes has met with the approval of Dr. Nicholas Murray Butler, of Columbia University, and Dr. John Finley, of the College of the City of New York, who are most enthusiastic over the innovation. A prominent American citizen has donated the trophy for which the College Glee Clubs will participate.

From Paris to Liege.

It is announced from Liège, Belgium that the tenor, Adolph Maréchal, whose recent and bright career at the Opera Comique in Paris will be remembered, where he created Alain in "Griselidis," Jean in the "Jongleur of Notre Dame," Julien in "Louise," and appeared also in "Bohème," "Titania," "Reine Fiammette," etc., will devote himself completely to teaching in the future.

The Leipzig tenor, Urtus, had success at Prague as Walther in "Meistersinger."

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UNIVERSITY GLEE CLUB CONCERT.

A GALA NIGHT WITH UNIVERSITY FLAGS, COLLEGE SONGS AND TRIBUTES TO MENDELSSOHN.

A strong patriotic note was sounded at the thirtieth concert given by the University Glee Club of New York City at the Waldorf-Astoria Thursday evening of last week. The large ballroom looked truly "grand" with the gay colors of the different universities and colleges, and the brilliant audience in the boxes and parquet, or floor proper. The flags of Harvard, Yale and Columbia were gracefully and seemingly peacefully arranged over the stage. The colors of Princeton and the University of Pennsylvania fluttered from either side of the stage. The flag of Syracuse University waved across the room to Amherst, and Cornell. From the upper tier of boxes, the flags of the University of California and Williams College greeted each other, while from the spacious "loges" opposite the stage at the extreme end, there was the large deep lemon colored flag of Rochester University.

In commemoration of the Mendelssohn centenary the program was opened and closed with choruses by that composer. The active members of the club, a manly set of young men, were directed skillfully by Arthur D. Woodruff, and while the college "atmosphere" was most marked the artistic side was decidedly impressive. The club sang the following numbers:

To the Sons of Art.....Mendelssohn
Serenade.....Kremsner
The Music of the Sea.....Mosenthal
Italian Salad.....Genes
Incidental solo by John Barnes Wells.

Three college songs—
Gifts.....C. W. Cobb
Drink to Me Only with Thine Eyes.....Arranged by Vogrich
Schneider's Band.....Mundy
Tis Ended.....Pache
Silent Recollection.....Pache
(With orchestral accompaniment.)

Serenade.....Mendelssohn
Hunting Song.....Mendelssohn

Naturally, the club received a rousing reception after the college songs. After the rollicking "Schneider's Band" the "boys" gave an inimitable interpretation to the old German song with its delicious patois, "Johnny Smoker." This made the very walls of the gilded hostelry shake, and of course had to be repeated. The members of the club went through the various motions showing how the "Cher-man Chomny" played the "trummel," etc. The club made a hit also with the amusing "Italian Salad," and this, too, was redemanded. Mr. Wells distinguished himself in the solo. As every musician with a sense of humor will appreciate the text of the "Italian Salad," it is here reproduced:

Italian Salad.....Genes
Obligato solo by Mr. Wells.
Piano, dolce, soave ed amabile.
Forte, piano, pianissimo, venite qua.
Forte, fortissimo, piano, pianino!
Crescendo, stringendo, più mosso!
Rinforzando, diminuendo, decrescendo,
Morendo, smorzando!
Recitativo! O Dio! O Cielo!
Soloratura! Jo tremo! a piacere!
Fermata, colla parte!
Lento con espressione, larghetto,
Sostenuto, ritenuto.
Espressivo, ben marcato; con dolore,
Ben legato; con espressione,
Pizzicato! Ah! vibrato, mezza voce;
Appassionato! precipitato! sospirando;
Ritardando, espressivo ben marcato,
Moderato, sempre più,
Arco, legato, decrescendo, ritenuto.
Tra, ta ta ta ta ta! suona la tromba!
a la vendetta!
Tromboni, Timpani, Fagotti!
Contrabassi, Violini, Clarinetti, Si!
Con fuoco! Staccato! Furioso! Calmato!
Assai scandaloso! non più lamentoso,
Bravo, bravissimo! sono contento!
Volto subito l'accompagnamento!
Schrimm! tsching! ratta ta ta ta!
Con rabbia, con furia in tempo di Polacca!
Leggiero, un poco, con volubilità!
Con impeto, con scandalo, con grazia, con anima!
Agitato! Con delicatezza! Da capo!
Piu mosso, stretto, felicità!
Fine dell' Opera!

Of all singing clubs among American societies, the University Glee Club of New York City must be rated with the best in the matter of tenors. The basses are magnificent, too, but then basses and baritones are more plentiful than tenors, hence this special word of commendation is added. Both in the à capella singing and when accom-

panied by the orchestra, the men led by Mr. Woodruff sang with wonderful tone quality, pure vibrancy and then most musical in the softer passages. It was a night to make one feel proud of our young men who have had the glorious privilege of a university education, and these banded together in this club have surely made the most of it. Singing is much more ennobling than football or skinning lions. Let the good work go on!

Rita Fornia, from the Metropolitan Opera House, was the assisting artist, but in the future Miss Fornia should be advised against singing "Dich Theure Halle," from "Tannhäuser," an aria entirely too high for her voice. What has come over our contraltos and mezzos at the Metropolitan? All of them seem bent upon becoming dramatic sopranos. In the second half of the concert Miss Fornia sang "Du Bist die Ruh," by Schubert; "Frühlingsnacht," by Schumann, and an English song. She sang the Wagnerian aria accompanied by the Sörlin Orchestra and William Janaushek played her piano accompaniments for the lieder.

The officers and active members of the University Glee Club are: President, Burt L. Fenner; vice president, John Barnes Wells; secretary, William A. Bours, Jr., and treasurer, Vincent Roberts. Music committee: Arthur M. Cox, Frederick P. Hill, Otto A. Hack and the president, ex-officio; librarian, William Jones; conductor, Arthur D. Woodruff. Advisory committee of associate members: Henry W. Sackett, John B. Russell and Arthur V. Lyall.

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Retired active members (those who have sung with the club five years or more): A. K. Alexander (C.), John A. Anderson (Wes.), E. F. Ayrault (Ham.), James Barnes (P.), John Beadle (Y.), Edmund W. Bill (P.), U. C. Brewer (B.), Victor Carroll (U. of Cal.), Edwin B. Child (A.), Arthur S. Corwin (N. Y. U.), W. W. Crehore (Y.), Charles W. Culver (U.), T. M. Debevoise (Y.), S. Edson Gage (C.), George W. Head, Jr. (Hg.), Russell H. Hoadley (C.), John S. Holbrook (H.), Rolph Marsh (W.), D. H. McAlpin (P.), Charles D. O'Connell (N. Y. U.), Frederick A. Parkhurst (Cor.), Henry S. Patterson (W.), A. B. Pattou (C.), Henry C. Pelton (C.), Charles M. Leau Paine (R.), E. W. Perkins (C. C. N. Y.), I. N. Quimby (N. Y. U.), Charles A. Reed (C.), J. H. Richards (Y.), Edward J. Savage (Cor.), William C. Sherwood (R.), Edward E. Stowell (Ham.), N. H. Swayne, 2d (Y.), Francis J. Tyler (Cor.), Morris Underhill (C. C. N. Y.), J. D. Voorhees (P.), J. T. Walker (C.), William H. Walker (U. of R.), J. Edward Weld (H.), Jacob Wendell, Jr. (H.), Howard E. White (P.), George E. Wood (C.) and William Young (Cor.).

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Honorary members—Hon. Chauncey M. Depew, The Rt. Rev. David H. Greer, D.D.; Rev. William R. Huntington, D.D.; Hon. Seth Low; Rev. Henry Van Dyke, D.D.

Effie Stewart Engaged for Opera in Rome.

Effie Stewart, the soprano, sailed from New York for Italy, Thursday of last week, on the steamer Finland. Miss Stewart has been engaged to sing during the season at the Teatro Nazionale, in Rome, with the National Opera Company, of which Signor de Macchi is the musical director. Miss Stewart has filled engagements in past seasons with the Savage English Opera companies and other companies, making tours in the Middle and Far West. The American prima donna will return to New York next October.

MUSICAL EDUCATION IN CINCINNATI.

CINCINNATI, April 24, 1909.

The department of opera at the College of Music is doing a splendid work here for the development of ambitious young people whose aspirations lie in this direction and who would achieve fame upon the stage. Being happily endowed with such attributes as a corps of famous teachers of voice and coaches, who have already sent many glittering young stars into enviable careers; a perfectly equipped theater that is all its own; and a practical stage manager whose success as a leading actor is well established, students are indeed fortunate in finding such advantages. It would be difficult to enumerate the many successful opera singers who received training in this institution that really paved the way for their professional success. In justice to the promotion of the principles of the college nothing is spared. For instance, there will be a performance of Mascagni's "L'amigo Fritz," May 7, a work rarely heard. The participants have been divided into two casts, and the intention is to give two performances. The college orchestra, augmented by a number of professional musicians, will furnish the accompaniment, and that distinguished musician and sterling teacher, Albino Gorno, will be the director. The stage business is in the hands of Joseph O'Meara, director of the department of elocution and acting, who will be remembered as the leading support to Madame Rhea, Nance O'Neil, Bertha Kalish, etc. The principals of the two casts have been carefully selected from among the generous array of talent whose activities are directed toward the field of operatic glory.

Wilhelm Kraupner presented two of his advanced pupils in individual piano recitals at the Cincinnati Conservatory of Music during the past week. The first recital was given by Miss Lillian Duerig, a young student of decided musical ability, who played the following program:

Italian Concerto (first movement).....Bach
Sonata, op. 53, C major (first movement).....Beethoven
Four preludes, op. 28, E major, E minor, C major, G minor.....Chopin
Fantasie Impromptu, C sharp minor.....Chopin
Three etudes, op. 25 and op. 10, C major, F major, G flat major.....Chopin
Barcarolle, G major.....Rubinstein
The Juggler.....Moszkowski
Rondo Brillante.....Weber
Concerto, No. 1, E flat major.....Liszt
(Orchestral part on second piano.)
The second recital was given by Eliza Beth Sterritt, who revealed a deeply artistic nature and thorough intellectual grasp. Her program in full was:
Concerto, G minor.....Mendelssohn
(Orchestral part on second piano.)
Sonata Pathetique, op. 13, C minor.....Beethoven
La Gondola, G flat major.....Henselt
Romance, F sharp major, op. 28.....Schumann
In the Evening, from op. 12.....Schumann
Soaring, from op. 12.....Schumann
Three preludes, C major, C minor, F major, op. 28.....Chopin
Etude, op. 25, No. 1, A flat major.....Chopin
Marche Militaire.....Schubert-Tausig

The senior class of the Cincinnati Conservatory of Music held its fourth open meeting last Monday evening in the Conservatory Concert Hall. On this occasion, Dr. J. S. VanCleve delivered a scholarly lecture on "The Romantic School," which various members of the class aptly illustrated in the following program:

Concertstück.....Mendelssohn
(Orchestral part on second piano.)
Elizabeth Blair.
Songs—
An den Sonnenschein.....Schumann
Die Lotus Blume.....Schumann
Mary Fletcher Gray.
Pianoforte solo, Etude, G flat, op. 10.....Chopin
H. Ray Staater.
Songs—
Hedge Rose.....Schubert
Hark, Hark the Lark.....Schubert
Leta Loewenberg.

Thursday evening, April 29, will occur the graduation recital of Leta Loewenberg, soprano, pupil of Clara Baur, at the Cincinnati Conservatory of Music. Miss Loewenberg will be assisted by Winifred Burston, pianiste pupil of Theodor Bohlmann.

The final concert of the Mozart Club's current season took place at the Odeon last Thursday evening. Among the compositions given were two new ballads by Louis Victor Saar, "The Boatman" and "Love's Query," which were dedicated to the club and had their premiere on this occasion. They are both gems, and are written with elaborate piano accompaniment, which Mr. Saar himself played. Still another song was heard for the first time, "Hans and Grete," by Theodor Bohlmann. Douglas Powell, baritone, was the soloist, and delighted his audience with the richness of his voice and his wonderful interpretations. Director Alfred Sechl presented the following program: "Kyrie at Sea" (Duerrner); recitative and aria, "With Joy the Impatient Husbandman," from "The Seasons" (Haydn), Mr. Powell; "The Boatman" and "Love's Query" (Saar); "Lullaby" (Brahms); "Hans

and Grete" (Bohlmann); Normannenzug (Bruch); "Lass Nicht Von Einem Herzen" (Van der Stucken); "Simon the Cellarer" (Hatton-Thayer); "Wie Bist Du" (Brahms), and "The Two Grenadiers" (Schumann), Mr. Powell; "War Song of Gamelbar" (Bullard); "Lorelei" and "Old Black Joe," "Three Freebooter Songs" (William Wallace), Mr. Powell; battle hymn from "Rienzi" (Wagner).

CINCINNATUS.

LATER CINCINNATI NEWS.

CINCINNATI, May 1, 1909.

Henry Grodsky, baritone, will give a farewell recital at the Lyric Theater on the evening of Wednesday, May 12, previous to his going abroad to study for the operatic stage. He intends going to Italy to follow a course mapped out for him by Oscar Hammerstein. He is a pupil of Lino Mattioli and possesses a high baritone voice of enormous size and excellent quality. His recital will include scenes in costume from "Rigoletto," "La Gioconda" and the prologue from "I Pagliacci," in which he will be assisted by Mary G. Peyton, with Mr. Mattioli at the piano. He will also be assisted by Adolph Hoffman, cellist.

The graduation recital of Leta Loewenberg, soprano, pupil of Clara Baur, was one of the most important musical events at the Cincinnati Conservatory of Music during the past week. Miss Loewenberg's program, which ranged from oratorio and operatic arias through the German lieder up to Brahms and Hugo Wolf, was calculated to show the many sided development of the young singer. She possesses a highly cultivated voice of splendid dramatic power and displayed charming sentiment and style as well as an abundance of temperament. Assisting in the program was Winifred Burston, pupil of Theodor Bohlmann, also a member of this year's conservatory graduating class, an exceptionally gifted young pianist. Miss Burston plays with much strength, with freedom, repose and grace, and shared equally with Miss Loewenberg the warm applause of the enthusiastic audience. The following is the program in full:

Aria, So Shall the Lute and Harp Awake, Judas Maccabaeus, Handel
Songs—
Feldensamkeit.....Brahms
The Night in May.....Brahms
Der Gärtner.....Wolf
Tis the Spring.....Wolf
Etudes, op. 25, Nos. 9 and 12.....Chopin
Etude de Concert, D flat.....Liszt
Recit., Wie Nahte mir der Schlummer.....Weber
Aria, Leise, Leise, Fromme Weise, Der Freischütz.....Weber
Songs—
The Hedge Roses.....Schubert
Hark, Hark the Lark.....Schubert
Impatience.....Schubert
Arietta, Kommt ein Schlanker Bursch, Der Freischütz.....Weber
Ballade, G minor.....Chopin
Arietta, Romeo and Juliet.....Gounod

The Cincinnati Conservatory of Music has received word that the winner of the first prize and loving cup of the Arkansas Interstate Musical Contest, held in Little Rock this week, was a pupil of Emma Manning, graduate from the class of Frederic Shailer Evans at the Cincinnati Conservatory last season.

The Cincinnati Conservatory of Music has entered upon its busy season of closing concerts, which continues until July 1. Scheduled for the coming two weeks are the following concerts:

Tuesday evening, May 4.—A song recital by pupils from the class of Clara Baur, assisted by Ethel Kennedy, violinist, pupil of Bernard Sturm.
Wednesday evening, May 5.—Piano recital by Erma Reitz, pupil of Louis Schwebel.
Friday evening, May 7.—Presentation of "Young Mrs. Winthrop" of Bronson Howard, by the Dramatic Class, under the direction of Helen May Curtis, with quartets between acts by pupils from the class of Frances Moses, and Louise Kerper Harrison, pupil of Frederic Shailer Evans, as the assisting pianist.
Saturday evening, May 8.—Piano recital by pupils of Hans Richard.
Monday evening, May 10.—Faculty concert, "An Evening of Piano Sonatas," by Hans Richard.
Tuesday evening, May 11.—Song recital by Florence Anna Teal, pupil of Clara Baur, with the assistance of Henrietta Wehl, violinist, pupil of Pier Adolfo Tirindelli, and Ethel Piland, pianist, pupil of Frederic Shailer Evans.
Wednesday afternoon, May 12.—Organ recital by Geneva Reel, pupil of Harold Becket Gibbs.
Wednesday evening, May 12.—Open meeting of the senior class, with lecture by Harold Becket Gibbs.
Thursday evening, May 13.—Piano recital by pupils of George Leighton.
Friday evening, May 14.—Concert by the Conservatory Orchestra, under the direction of Pier Adolfo Tirindelli.
Saturday evening, May 15.—Piano recital by pupils of George Leighton.

The senior class of the Cincinnati Conservatory of Music celebrated May Day with Tree Day Exercises, when a linden was planted amid charming ceremonies. The procession formed in front of the Conservatory concert hall and wound around the sweeping lawns to the chosen spot, where class songs, addresses by Clara Baur, directress of the Conservatory; Bessie Blair, president of the class;

Louis Schwebel, president of the Conservatory alumni, and by the Rev. W. H. Poole, of Christ Church, were the central features. The exercises were followed by a reception of the class to the faculty and fellow students, held in the Conservatory drawing rooms.

The program of the next concert by the Conservatory Orchestra, under the direction of Pier Adolfo Tirindelli, is an unusually attractive one, and includes among other novelties a "French Serenade" of G. Ricordi, the well known Italian publisher. The soloists announced are Emma Norton, a gifted young violinist, pupil of Pier Adolfo Tirindelli, who created a sensation by her classic playing of the Bach unaccompanied sonata in E major at the Bach celebration held at the Conservatory some weeks ago, and Martin Read, Jr., pianist, pupil of Frederic Shailer Evans. Mr. Read, who graduated with distinction from the Conservatory last year, and is well known to Cincinnati audiences, now holds the directorship of the Department of Music of Caldwell College, Danville, Ky.

The third chamber concert by the College String Quartet will be given in the Odeon May 11. As this is to be the final event of the series, a program will be given that is calculated to leave a most favorable impression upon the minds of the serious music lovers, who will attend this and have attended the other concerts. Gertrude Beryl Dalton will be the pianist.

The College of Music will present students of the organ department, pupils of Lillian Arkell Ricford, in a recital at the Odeon Tuesday afternoon, May 4, at 3:30 o'clock. The organ students will be assisted by James Harrod, tenor, pupil of Douglas Powell, in the following program:

March in B flat.....Silas
Leonora Faulstich.
Sonata, No. 3.....Mendelssohn
Emma A. Richardson.
Postlude in C.....Whiting
Bonnie Jervis.
Short fugue in G minor.....Bach
Grand Chorus.....Faulkes
Marie Koehnken.
Vocal solo, Be Thou Faithful (from St. Paul).....Mendelssohn
James Harrod.
Grand chorus in D.....Georges McMaster
Communion in E minor.....Faulkes
Helen Graham.
Wedding Hymn.....Huntington Woodman
Florence Crawford, Shelby.
Rhapsodie, No. 2, D major.....Saint-Saens
Charles Young.

Another interesting recital by members of the class of Louis Victor Saar, of the College of Music will be given at the Odeon May 14. The program is appropriately headed "An Evening of Romanticists," and will present some of the most exquisite pianistic novelties heard at a student's recital. Mrs. Milton Rosenberg, soprano, from the class of Willibald Lehmann, will assist on the program.

A literary and musical program was furnished by the College of Music Tuesday evening at the Business Men's Club. Joseph O'Meara, reader, was assisted by Florence Hardeman, violinist; Ruth Morgan, soprano, and Lillian Kreimer, pianist.

At the wedding of Roberta Cox, of Maysville, Thursday, Grace Chapman, organist, and a ladies' vocal Quartet from the College of Music furnished the musical service. The Quartet included the following talented singers: Martha Dickmeier and Ruth Morgan, sopranos, and Gertrude Gantvoort and Ida Hoerner, contraltos.

Dr. Wullner Sails.

Dr. Ludwig Wullner, the noted lieder singer, accompanied by his accompanist, Coenraad V. Bos, and his private secretary, Pancrazio d'Alluro, sailed from New York yesterday (Tuesday) on the Holland Line's steamer Nieuw Amsterdam.

Manager M. H. Hanson announces that Dr. Wullner's prolonged rest has had its effect, the hoarseness having entirely disappeared, and the voice of the great artist is once more under fullest control. No operation is necessary, and Dr. Wullner purposes taking a complete rest during the summer months. He will return to America early in October, and in the meantime will not be heard in Europe, having refused many brilliant offers from managers in London, Paris and Berlin.

Dr. Wullner will appear on the Pacific Coast in the early fall.

Walter Braunfels' "Princess Brambilla" is the operatic event of the season at Strassburg.

Erik Schenckes pleased the Prague public as Lohengrin and Samson.

Francesco d'Andrade celebrated a triumph in "Rigoletto" at Zürich.

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For Particulars apply to SATURDAY EXTRA DEPARTMENT.

ALLAH be praised! The cables from Turkey are crowding the names of the opera singers off the foreign pages of our daily newspapers.

AN Anti-Noise League has been formed in Berlin. At last there seems to be relief in sight from the flood of concerts so often complained of by the critics in the German capital.

AN Italian named Tebaldini has written a pamphlet accusing Richard Strauss of "borrowing" his "Elektra" themes from an opera by Vito io Gneccchi, produced four years ago at Bologna. If the facts are as stated, then Gneccchi is a singularly fortunate gentleman.

RACHMANINOFF, the well-known Russian composer of symphonies, piano concertos, cantatas, and a C sharp minor prelude which has had unusual and ubiquitous popularity, will appear in this country next winter. He is to play his own piano works and conduct his symphonies. At present, Rachmaninoff's home is in Dresden.

"Five thousand elephants a year are required to furnish ivory for the world's piano keys," says a scientific monthly. After ex-President Roosevelt's finished with his African shooting expedition the manufacture of pianos will have to stop awhile until the ravaged elephant family may gather together its scattered remnants and start a new ivory tusked dynasty.

THE Metropolitan Opera Company announces that the period for the reception of operas offered for its \$10,000 prize composition will close on September 15, and after that date no works will be accepted in the contest. The full conditions were published in THE MUSICAL COURIER last fall and may be obtained by applying directly to the Metropolitan Opera Company.

THERE is an unconfirmed but very welcome rumor that Campanini may return to the Manhattan Opera next season and resume directorial leadership there. Fellow passengers on the steamer that carried Campanini and the manager of the Manhattan to Europe declared that the two men spent a great deal of time together all the way over, and completely patched up the differences that caused their recent break in New York.

It now appears that in the widely published reports of a plan for a \$1,500,000 or \$2,000,000 new opera house in Chicago the wish has been father to the thought with the persons who gave the idea to the newspapers. THE MUSICAL COURIER did not believe the story, for we knew that when Chicago desires to do anything, that vigorous and energetic city generally does it, without talking very much either before or after the deed.

AN opera by a woman always is an extraordinary novelty. Ingeborg von Bronsart's one act work "Expiation" ("Die Sühne") was given its première at the Dessau Opera on Easter Monday. Ungallant as it may seem, we must chronicle the painful publication that the lady's opera met with but a lukewarm reception. It is based on the sanguinary tale by the poet, Theodor Körner, which in theme is not unlike the Tennysonian "Enoch Arden."

UP to date, according to information furnished by Henry W. Savage, "The Merry Widow" has had all told about 18,000 performances in Europe and America. This includes performances in 422 German and Austrian cities, 135 English, and 154 American. New York paid \$1,000,000 to hear "The

Merry Widow" for a year; Chicago paid \$364,000 in twenty-six weeks, Boston \$250,000 in eighteen weeks. Up to April 1, 1909, three American companies played to gross receipts of \$2,694,000.

THE daily newspaper obituary comments on Heinrich Conried were as accurate as the diurnal press usually shows itself to be when it touches upon anything relating even remotely to music. To cite only two examples of the many absurdities published: the Pittsburgh Post calls Conried "an eminent musician," and the New York World says he was "seventy-four years old." As a matter of fact, Conried was not in the least degree musical and his years at his death numbered just fifty-four.

THE New Theater has announced some of its plans in the operatic line for next season. The opening is scheduled to be held about November 1, and there will be one evening and one matinee performance of opera each week for twenty weeks. Ten lyric works are to form the operatic repertory of the New Theater, the rest of the time being devoted to the production of classical plays and modern comedies and dramas. The Metropolitan Opera Company will give the lyric operas, which are to be selected with due consideration for the moderate size of the New Theater auditorium. The cost of seats for opera nights will range from \$5 downward to \$1.50, which conforms to the scale of prices at the Metropolitan and the Manhattan.

THERE are more pianists than pianos in this world; more piano compositions than pianists; and more piano teachers than piano compositions. Also there are more bad pianos than good pianos; more bad piano compositions than good piano compositions; more bad piano teachers than good piano teachers. There are more bad pianists than good pianos; more bad piano compositions than good piano teachers; more bad pianos than good pianists; more bad piano teachers than good piano compositions; more—but what's the use? When all these calculations are figured down to their mathematical residuum it will be found that there are about the same number of bad pianos, bad pianists, bad piano teachers, and bad piano compositions.

THE London County Council annually votes a large sum of money for out-door band concerts in the parks and gardens of that city. Contrary to our municipal management in New York, however, the London authorities desire to have a hand in the selection of the music to be played, and a draft of each open air program to be performed must be sent to Dr. Armbruster, the Council's musical adviser, who has power to alter or revise it, as seems fit to him. One half of most of the programs are required to be entirely free from "barn dances, cake walks, hackneyed national fantasies and similar pieces." Some compositions are banished entirely, and long suffering American audiences might be interested to know that the masterpieces so exiled are "Suwanee River," "Happy Days in Dixie," "Way Down in Tennessee," "Crown of Honor," "Golden Crown," "Georgia Camp Meeting," "Gilderoy," "Cross of Jerusalem," "Life on a Troopship," "Life on the Ocean," "A Soldier's Life," "A Hunting Scene," "Water Melon Patch," "Darkies' Cake Walk," "The Golden Hive," "The Diadem," "Coon Band Contest," "In Ole Kentucky," "A Coon's Holiday," "Darkies' Revels," "Dusky Dinah," "Plantation Revelry." It would be well for that New York public which attends park concerts if our local governing board had as much courage and culture in musical matters as the London County Council has just displayed.



Notes of American grand opera in the year 1980:

Saugerties, N. Y., has just finished its magnificent new opera house, and will open it on November 17 with a production of John Smith's popular opera, "Gettysburg." The chief soprano role will be taken by Mayme Jones, late of the Paris Opera Comique.

Tom Robinson, the famous tenor who has been winning such phenomenal triumphs at the Rondout (N. Y.) Opera, is to change the scene of his activity next season, and will join the personnel of the Canastota Opera.

A revival of ancient operatic music is planned for the Crawfordsville (Ind.) Opera next winter. Among the almost forgotten works to be produced are Wagner's "Ring," Strauss' "Electra" and Mascagni's "Cavalleria Rusticana."

Charles Brown, the heroic tenor, refused an offer of \$16,500 per night from the Fond du Lac Opera, as he is receiving \$18,275 per night at Oshkosh. His voice is said by old musical experts to resemble in quality that of Caruso, a singer popular in New York during the early part of the present century.

It is computed that America now has 121,964 theaters devoted to grand opera, not including the performances at department stores, in hotels, on the transatlantic liners, and aboard limited express trains.

An almost forgotten work by Strauss, called "Salome," has just been discovered in the archives of the Newark Opera. On examination, the score proved to be so inadequate for modern demands that Samuel Spratt, the Bangor composer ("Lincoln," "Manila," "Teddy Roosevelt," etc.), has been commissioned to bring the orchestral portion up to date.

From the Kansas City Opera comes the news of an innovation which is meeting with great popular favor and deserves imitation elsewhere. The melodramatic Italian operas having begun to pall upon the public with their childish unreality, the Kansas City management has hit upon the device of introducing real death scenes into the Italian repertory. All stabbing, strangling, poisoning and shooting episodes are carried out literally as directed by the librettist, and not an evening passes at the Kansas City Opera without witnessing the actual corpses of two or more singers stretched upon the stage.

It is announced that Boito's long delayed "Nero" soon will be finished.

Delia Cameron, prima donna of the Waukesha Opera, lost her radium arm circlet last week from her dressing room. The value of the piece is \$25,000,000, and \$10,000,000 reward will be paid for its return.

The repertory for the coming week at the Metropolitan Opera will consist of "Trovatore," "Faust," "Aida," "Lucia," "Rigoletto," "Traviata," "Carmen" and "Sonnambula."

The latest sensation in operatic circles is an Indian basso, Frog-in-the-Throat, who is appearing with great success at the Lincoln (Neb.) Opera, in Patterson's "Pocahontas," now running at various theaters here and abroad.

Lucy Hoskins, the soprano, has introduced a novelty at the Mount Shasta Opera. Not being able

to agree with the conductor on questions of tempi, she takes the baton herself when she sings and thus indicates her own time to the orchestra. It is expected that Hoskins' example soon will be followed generally by the "stars," who never have thought to hit on this simple device until the great Mt. Shasta soprano demonstrated it.

Four performances per day will be given at the Metropolitan soon, to supply the demand of New York's opera mad public. The first opera will begin at 6 a. m. and last until 10 a. m. The others are to be sung from 10.30 a. m. to 2.30 p. m., 3.00 p. m. to 7.00 p. m., and 8.00 p. m. to 12 p. m.

The annual report of the American Tenor Robusto Union, No. 12 shows a membership of 68,274. The organization has done much good in keeping up prices and forcing managerial employers to give fewer new works requiring additional study on the part of union tenors.

A graceful act was performed last week by the Butte (Mont.) Opera, when a wireless 'phone message was received from the Bologna (Italy) Opera, announcing the sudden indisposition there of Signor Bawlini. The manager of the Butte Opera at once ordered his 240 horse power airship and sent his chief tenor, Harrison, around to Bologna. An hour later the singer arrived in the picturesque Italian city, much to the joy of the impresario and the delight of the Bolognese public, who had not heard the favorite American tenor for over a week.

There is trouble in Pittsburgh about the operatic rights to the new 120 story office building being erected on the site of the old Duquesne Theater. The regular Pittsburgh Grand Opera Company has leased the fourteenth and seventy-third floors, and is playing two performances daily at each of those locations. A newly formed organization known as the Smoky City Opera Company is trying to give opposition opera on the twenty-sixth and one hundred and ninth floors, under a lease secured ostensibly for another enterprise. The Pittsburgh Grand Opera Company has taken out an injunction and the case will be tried shortly.

Underground opera in New York seems to be an assured fact within a year or so. Excavations have been begun near the foot of West Ninety-first street, where a vast subterranean auditorium is contemplated, 1,000 feet down beneath the rumble and roar of the big city's busy streets. For "Rheingold" a section of the Hudson River bottom will be shown, in natura.

Next winter's opera season promises to be the most brilliant in the operatic annals of New York City.

The critics do not agree on the subject of the worth of Graham's new opera, "Tales of the Tenderloin."

"I shall not tell you where," said David Bispham, "but it happened that once, in a certain city, I was singing with a male chorus, and as the closing number of the concert we gave 'Danny Deever' with orchestral accompaniment. I thought the instrumentation had an unfamiliar sound, but said nothing about it. After the concert the conductor whispered to me: 'Say, what do you think I had to do? There was some difficulty in obtaining the loan of the score, so I just made one myself from the piano copy. And,' said he with great satisfaction, 'I hope you noticed, just as Danny is being hanged and his soul is leaving, how skillfully I worked in "Flee as a Bird to Yon Mountain." Happy thought, eh?'"

Arthur Hartmann, Katharine Goodson, and her husband, Arthur Hinton, were at the Colonial Theater last week enjoying an American vaudeville performance. THE MUSICAL COURIER reporter who saw them makes affidavit to the fact that they applauded frenetically an act styled "The Paderewski of the Xylophone."

It is of Dr. Isaac Barrow that the story is told

of a playful match at mock courtesy with the Earl of Rochester, who, meeting Dr. Barrow near the King's chamber, bowed low, saying, "I am yours, doctor, to the knee strings." Barrow (bowing low): "I am yours, my lord, to the shoe tie." Rochester: "Yours, doctor, down to the ground." Barrow: "Yours, my lord, to the center of the earth." Rochester (not to be outdone): "Yours, doctor, to the lowest pit of hell." Barrow: "There, my lord, I must leave you."—San Francisco Argonaut.

Albert Gehring sends me his work called "The Soul of Chopin," recitation with piano accompaniment. "The words are partly original," says the preface, "and partly adapted from Liszt's 'Life of Chopin.'" The text begins as follows: "Whispering zephyrs steal through the foliage, fountains murmur softly, reflecting the moonbeams in silvery, evanescent sparks and gems; the stars mildly glance down at the quiet landscape, and a song of exquisite loveliness arises out of the night, echoing back all the sweetness and elegiac serenity of the scene." The song alluded to is the beginning of the E flat nocturne. "Now, however, it passes into a sadder strain," continues the story, and at once the introduction to the G minor nocturne is heard. The E minor prelude, the A flat polonaise, and the funeral march are other familiar Chopin strains employed. This idea of Gehring's is as legitimate as Orefice's opera "Chopin," which is built entirely on themes taken bodily from the preludes, nocturnes, etudes, polonaises, mazurkas, impromptus, valse, etc.

In her excellent musical column written each week for the Los Angeles Graphic, Blanche Rogers Lott quotes Elson's comic dictum: "It has been maliciously stated that the 'Marseillaise' and Mendelssohn's 'Wedding March' have led more people into combat than any other music in the world, and the latter was inspired by Shakespeare's play."

Gabrilowitsch gave out no false information when he intimated to THE MUSICAL COURIER readers some weeks ago that Mark Twain was about to publish a book seriously devoted to the purpose of proving Bacon to be the real author of Shakespeare's plays. The book now is on the market and bears the title: "Is Shakespeare Dead?" Twain is in earnest this time, but probably no one will believe it. That, mes enfants, is the fate of every humorist when he tries to tell people something he really means.

The Fredonia Herald, published in Kansas, sends forth this note—meant seriously: "At the concert tonight Raphael Doling will sing the 'Mad Scene' from Donizetti's opera 'Lucia De Lammermoor.' This opera is the story of the bride of Lamoor, by Sir Walter Scott. It is the greatest vocal work ever written for the human voice."

The reporter who wrote the following in last week's New York Herald is a genius who made a delicious job of a story which any of his colleagues would have published as a compilation of dry police court facts:

One can imagine the shock to the artistic soul of Amelia Kussner—whose lawyer says she has played the piano before Kaiser Wilhelm, which gives the altogether erroneous impression that she beat the German Emperor to the keyboard—when she was informed that the seven other tenants of the apartment house No. 819 Park avenue threatened to take it on the run unless she ceased tickling her baby grand. The execution which had made royalty sit up and take a second look failed to strike a responsive chord in the unmusical hearts of her neighbors and only served to fatten their profanity averages.

One by one the tenants took themselves by the hand and waited on Leo Metzger, the landlord, who keeps a butcher market on the first floor of the house, where he waits on other persons. Each one had a tale to tell about shattered nerves due to the incessant volley of whole, half and quarter notes knocked off the Kussner piano. Metzger promised to put the pianissimo on the musical tenant, the other tenants said, but failed to keep his word. The

cimex came when the seven tenants formed in line and marched down to the meat market, where they exhibited several sets of ears stuffed with cotton in an effort to deaden the musical bombardment. They said either they or Miss Kussner should leave the house.

Thereupon Metzger climbed out from under his apron, shoved his cleaver in his waistcoat pocket, and did an individual Marathon to the musical flat. Kindly but firmly he informed Miss Kussner that she would have to confine her playing to shadow practice, as the other tenants objected. She said she would move before she would consent to put on the soft pedal, and so it was that Miss Kussner and her father went away from there. Before the moving van reached the house Metzger figured that he would have an empty apartment on his hands and his feet began to frappe. He thought of the lease which the Kussners had and warned them they would have to stay but the Kussners kept right on going.

All of which was responsible for Metzger beginning an action to recover rent for the remainder of the lease. The case was tried in the Ninth District Municipal Court yesterday and an unmusical jury returned a verdict in favor of the unmusical Metzger. It was during the proceedings that the Kussner lawyer brought out the fact that Miss Kussner had entertained Kaiser Wilhelm and other crowned heads with the same line of stuff that roused her neighbors to protest.

The song of the spring composer is in minor mode this year and the lay of the vernal poet is hung with icicles. There is fear in musical circles that some artist or other may mistake the weather for winter and give a recital.

LEONARD LIEBLING.

At the twenty-third concert in Boston, of the Boston Symphony Orchestra, the program book compiled by Philip Hale contained the appended tribute to the memory of Frederic R. Comee, former assistant manager of the orchestra, who passed away recently as announced in *THE MUSICAL COURIER* a fortnight ago:

Frederic Robbins Comee was assistant manager of the Boston Symphony Orchestra for twenty-three years. The duties and responsibilities constantly increased. His business life was one of infinite and vexing detail. He mastered this detail so that quiet, unostentatious administration was as a second nature to him. In the discharge of his duties he was brought into close relationship with the conductor and members of the orchestra, with audiences in various cities, with merchants, railroad men and innkeepers. This enforced relationship might easily have led to friction. His knowledge of human nature, his amiable disposition, his tolerance, his marked sense of humor turned business acquaintance into friendship, and all that had to do with him respected his ability and were fond of the man himself. He was scrupulously honest, industrious, never discouraged, quick and ready in an emergency, always of good cheer. His pride was in the organization of which he was a valued member. His devotion to the interests of the orchestra was untiring and unselfish. The loyalty that bound him to many friends with hoops of steel distinguished him in his office. His one dominating thought was for the welfare of the Boston Symphony Orchestra.

The Chicago Evening Post voices the sentiments of most of its townsmen and of the American musical public at large, in this complaining paragraph regarding the "Falstaff" performance given recently by the visiting Metropolitan Opera Company in Chicago:

It is unfortunate that the wit of the text cannot be understood because it is given in a foreign tongue. For the audience fully to enter into the spirit of such a work the spoken word must come direct to each one with its full meaning; but opera in English is too far away even to talk about. However, if we could not laugh intelligently, we could at least look cheerful, and we did.

If the newspapers and public of this country would unite in asking for opera in English, we would get it. It is chiefly the complacency of those who pay for opera that fosters the indifference of singers and impresarios to the question of language.

At the Brunn Opera a new work by Mrazek, "A Dream," scored an unusually strong success.

The Berlin Academy of Arts elected Puccini and Sinding to membership.

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That the efforts of *THE MUSICAL COURIER* to awaken American composers to the cause of the deplorable conditions which surround them and which make progress in the creative field of musical art an absolute impossibility have borne fruit is proven by the following communication from Felix Heink:

St. Louis, Mo., April 5, 1909.

To The Musical Courier:

Having been a subscriber and contributor to *THE MUSICAL COURIER* almost from its very beginning, I have consequently read also with much interest your recent articles regarding the copyright law. And I believe I am justified in saying that if I, with hundreds of others in the musical profession, have not yet previously written to you regarding this matter, this seeming neglect must not be construed as a lack of appreciation on our part, but rather as a silent admission of the correctness of what you state and a complete endorsement of what your paper—as the acknowledged organ of the musical profession—has so clearly proven to be the facts in the case. In this connection permit me to say, too, that I am equally confident that congratulations regarding your appointment from the United States Government as delegate to the International Music Congress, to be held in Vienna, are not so much to be extended to you as rather to the musical profession, we realizing that the most competent man to represent us there has been secured by your having accepted the appointment.

Referring again to the copyright laws regarding musical compositions, as on account of your recent articles on this subject, this matter is now being so widely discussed, it seems appropriate in this connection to call attention to another point, which evidently has much to do with the helpless condition in which the composer finds himself. I refer to the fact that an apparently very unjust discrimination is made against the composer (the author, the inventor)—the men generally accredited to be the most deserving creative geniuses—that is not made against any other profession, or in any other walk of life. I refer to the fact that in no other profession, in no other business (except those above referred to) does the law step in and say: "You shall receive the benefits, the fruits of your labor for a certain number of years, but no longer." Why twenty-five years, why thirty-five years, why not fifteen, or ten, or five, or why not for all times, as this is the case regarding other property? Why apply the Socialistic principle in the case of the composer, the author, the inventor, and not in other professions? Why should the result of a man's brainwork be considered less his absolute property than the work of his hands, or than that which he inherits? The injustice of saying, for instance, to a newspaper proprietor, or any other proprietor, for that matter: "You may enjoy the benefits of your creation, or your property, for thirty-five years, after that it shall become public property," is no greater than to say so to the composer, the author, the inventor. But since this discrimination is made against the latter three classes, it is no wonder that it has become proverbial to speak of them as the "poor" composers, the "poor" authors, the "poor" inventors. Is it not well known that in the case of a new composition, the same as in the case of a new magazine, any new business venture, it takes years before the same becomes widely known, and that it is hence with a new composition that is meritorious, the same as with a meritorious magazine, or any other meritorious business, namely, the first years are a hard struggle, and the main benefits and profits come only in time, after years of labor and sacrifice?

Now, one word regarding the publishers. Are they not—and mostly on account of this unjust discrimination against composers—placed in the position of being obliged to say to the latter: "I can publish all the compositions of Beethoven, Mozart, Mendelssohn, Haydn, Bach, Chopin, Liszt, and dozens and dozens of the dead composers, without paying anybody anything—you, the living composer, expect me to pay you for the privilege of publishing your works. Even presuming that your works are equally meritorious as those of the dead composers named, still the latter are more desirable to me, because they are already widely known, hence there is a constant demand for them on the market already, while yours are new, hence unknown; hence there is as yet no demand for them. The only advantage I have in publishing your work is that I will have the sole right of placing it on the market, but the advantage derived thereby is so small compared to the disadvantages and the risk encountered that I prefer to deal with the dead composers; at best, I could undertake to publish your new compositions only by allowing you a mere starvation remuneration."

So the composer while living, as was the case in their days with the now dead and now famous composers, lives on in semi-starvation or ends his days prematurely, of which fact we have, unfortunately, too many instances, as is well known. I maintain that the unjust discrimination against composers above referred to is the main cause for this state of affairs.

Moral: You cannot be too careful in the selection of

your ancestors (predecessors). May the future generation of composers not suffer from our errors in bringing these matters to a happier solution, as we are suffering from the errors and the injustice of these laws, that have been permitted to exist, alas, already far too long!

Closing, permit me to express my hope, that your labors for a more just solution of these matters will meet with a hearty approval and support, which they so richly deserve from all parties concerned.

I am, Yours very truly, FELIX HEINK.

As we have many times stated in these columns, there is no question affecting American composers that is of such vitally vast importance to them as the nullifying of our copyright law in the interests of foreign composers and publishers, for it is in its last analysis a question of life or death to them.

It is with pleasure, therefore, that we receive from Mr. Heink the assurance that the question is now being widely discussed, because we believe that out of such a discussion will be evolved some united action which will at least lead to an attempt at ameliorating the present frightful conditions surrounding musical art in the United States.

THE MUSICAL COURIER feels that it has done its whole duty in laying before the musical profession the entire question bare in all its details, and it is now "up to" those having the greatest interest at stake (American composers) to take up the cudgels.

As soon as a sufficient degree of interest has crystallized *THE MUSICAL COURIER* will gladly provide a plan by which the present deplorable condition can be remedied.

Patents and copyrights are artificial rights created solely by statute. Neither one exists as a common law right, therefore the resulting law is a compromise between the rights of the public and the rights of the individual, the individual being granted for a limited term of years the exclusive manufacturing and vending rights to his production as an incentive and reward for producing works for the ultimate benefit of the public.

This, we believe, answers Mr. Heink's letter referring to what he calls an unjust discrimination against inventors and composers.

In other words, the granting of any rights to the individual whatsoever is a distinct concession by the public, as without any statute on the subject the public would have the right to use the productions of authors, composers and inventors without authority or consent. Copyright and patent are therefore purely artificial rights created solely by statute.

The law does not step in and limit a right already existing, but it steps in and creates a right where none existed previously.

UNIVERSITY OF DENVER COLLEGE OF MUSIC,
Fourteenth and Arapahoe Streets; Charles F. Carlson, Dean,
APRIL 18, 1909.

To The Musical Courier:

Since I read, in *THE MUSICAL COURIER*, about so talented a tone poet as Parsons I have wanted to say a few words in sympathy.

That such a genius should have come to such an untimely end casts a gloom on the prevailing condition—this condition which he tried hard to battle with.

But is it not a pity that with all his learning he did not learn the great deep lesson of self preservation? Oh, that he could have learned to impart his gift to others and by so doing earned a good living and had the comforts of life.

Think what a benefit he would have been to some community when he would have been sought; what beautiful ideals he might have builded up for others; what lessons he might have taught.

Why did he not go out into the beautiful country; out into the healthy towns far removed from the big stuffy heartless cities, and there teach healthy girls and boys the art divine—young men and women eager for the beautiful; with beating, throbbing hearts for all the world has good to offer. He would have been inspired to write tone epistles in answer to the great ceaseless soul of Beethoven.

He might have filled the great desire of America and lifted us all above the common need.

If he had come out into the big free open West where the beef, iron and wine of American strength is strongest, he would have found a welcome, peace and quiet; he would have been inspired by young, healthy humanity to sing Nature's song and to look on life with a smile.

Daily he could have heard the voices of sweet, over-

teeming with animation girls, whose beauty of young womanhood cannot be surpassed; with the strength and association of young, strong men whose life and vigor would have sustained him for the beautiful, the esthetic and the sublime.

If he had gone out to some ambitious town or city in the open free country, he would have found the peace of Christian homes that would have claimed him as their own—he would have written—such tone poems! I believe he could have reached the topmost rung. They would not let him starve, or live in an attic, nor go friendless, hungry and cold—he would have found the warmth, love and appreciation, all such as he deserve.

Come out of the big, hot, smelling, heartless cities, you whom God has gifted. Come away from the ceaseless, useless toil, the mean, the selfish and the hearts of iron. Come out of the sweat, the anger and revenge, the hatred and grafting greed, into the country; where the fields are broad and the mountains high; the sky heaven blue and the sun rays filling Nature's green with life and health, happiness and peace.

Come away from the kicks and cuffs, the sneers and irony of an unnatural brood.

Come away! Don't let them harm you. Come out where you can be loved and where your gifted souls can find sweet repose and your gifted, throbbing hearts can find their affinity.

Don't let them crush you and squeeze out your heart's blood; it is too precious.

Come out! you whom God has gifted and inspired, into the air, the sun and on the fertile earth: life awaits you; health, happiness and success. Come away! Come to your own—sweet children are calling you.

Respectfully,

CHARLES F. CARLSON.

EUGENE E. SIMPSON, Leipsic representative of THE MUSICAL COURIER, has arrived in America, where he will spend the early summer, on business and pleasure bent. Mr. Simpson is scheduled to return to his Leipsic post in July.

Christine Miller's Success in Ohio.

Christine Miller, the contralto, has sung in many of the cities and towns of Ohio, winning extraordinary successes. From time to time THE MUSICAL COURIER has published Miss Miller's press notices from the Buckeye, as well as other States in the Middle West, and today two more criticisms are added about Miss Miller's triumphs at the Saengerfest in Canton in August of last year:

An enthusiastic ovation was tendered to Christine Miller, the Pittsburgh contralto. The Clevelanders had heard her before in a Fortnightly Club concert and knew what they had to expect. The voice of the charming young lady is not one of the Schumann-Heink range, but is well trained and well controlled. The lower notes ring out like Easter chimes. Emotion guarded by intellect is the noblest quality of the singer. No wonder that she sticks to the German lied. She gave Schumann's "Du bist die Ruh, der Frieden" and "Er, der herrlichste von Allen" and, finally, Hugo Wolf's "Heimweh." The latter was indeed "das herrlichste von Allen." It gave full expression to the melodious beauties, the sentiment and the individual charm of Wolf's songs. One now understood why they are organizing Hugo Wolf Clubs all over Germany and why these pearls of songs become more precious from day to day. It would be unfair to Miss Miller not to mention her flawless German pronunciation. Many a German-American singer will in this respect be eclipsed by this young American girl of Scottish descent.

Christine Miller, the alto, gave in the last concert—accompanied by the orchestra—Liszt's mighty though very difficult "Lorelei." It looked like a dangerous task, but the singer's voice filled the mammoth auditorium easily. She scored another inning and received an almost tumultuous ovation. As an encore she gave Brahms' "Vergebliches Ständchen," a beautiful song, beautifully delivered.—*Welhelm Hense, in Wächter und Anzeiger (Trans.), Cleveland, Ohio, August 13, 1908.*

The singing of Christine Miller, of Pittsburgh, pleased Canton people immensely and the management of the Sängerkunst. Her rich contralto voice fitted admirably the music which she had selected. Her "Lorelei," a heavy, difficult selection, was sung in an easy manner that won the audience. Her encore, "Vergebliches Ständchen," was equally pleasing. It is possible that Miss Miller will be heard in Canton this winter with the Symphony Orchestra. "Miss Miller's singing delighted us," said Conductor Sommer.—*Canton Repository, August 13, 1908.*

Operatic Sailings.

Gatti-Casazza, Dippel, Henry Russell, Anthes, Hertz, Gadski, Nordica, Alda, Göritz, Mühlmann, and Toscanini sailed for Europe yesterday, May 4, on the Kaiser Wilhelm II.

Mrs. Hannah to Sing Here.

Jane Osborn Hannah, an American singer now at the Leipsic Opera, has been engaged for the Metropolitan, beginning next season.

The German and Italian choristers of the Metropolitan sailed for their homes last Saturday.

Orchestra Presents Gifts to Volpe.

That the young and talented men composing the Volpe Symphony Orchestra appreciate and love their leader, Arnold Volpe, was demonstrated last Friday at the closing meeting of the season. "The boys," as Mr. Volpe fondly calls the young musicians, listened attentively to his remarks, and then David Kullinyi, coming forward while the others applauded, presented the musical director with three magnificent bronze busts, of Beethoven, Wagner and Liszt, in the name of the orchestral players. In addressing Mr. Volpe, who seemed much moved, Mr. Kullinyi said:

"Mr. Volpe, on behalf of the members of the Volpe Symphony Society of last season, I wish to present to you these busts. I am more than sure you need no introduction to them. Their commercial value may not be very great, yet in selecting these great composers as conveyors of our respect, our gratitude and our good wishes toward you, we beg of you to always bear in mind that as great as these men were, just so great is our respect, so great our gratitude for what you may have taught us about their compositions and just so great our good wishes for your success in the future, whether with the Volpe Symphony Society or elsewhere.

"I am sure all the members join me in congratulating you upon the artistic success of last season, and we all



ARNOLD VOLPE.

hope the coming one will be as great financially as the last one was artistically.

"May these busts always remind you of us, the members of the Volpe Symphony Society, 1908-1909, and may you and your family live in the best of health to look upon them for many and many years."

Mr. Volpe made a graceful response to Mr. Kullinyi's happy speech, and the Volpe season, unlike the season of other organizations, ended in a shout of joy, and with the brightest prospects ahead for the sixth season, to open next autumn.

The Volpe Symphony Society, organized by Mr. Volpe, has made its reputation after five seasons of splendid educational achievements. Those who attended the first concert, and recall the crude playing, marvelled, as the seasons passed on, at the marked improvement of the performances. During the past season these performances reached the plane of the highest professional standards, and Mr. Volpe, as a conductor, was rightfully hailed as a leader with magnetism and enthusiasm, as well as musicianship of the highest order. The musical critics at last realized that another excellent orchestra had been established and that Mr. Volpe had accomplished a remarkable educational feat in training young men to play the classics and modern compositions with such finish, virility and understanding. The educational importance of the Volpe movement is attracting notice even outside of New York. Many men and women of wealth are interested, and no one need feel surprised, when the time comes, to announce that the institution has been placed upon a permanent basis.

Louison Charlton, the manager of the Volpe Symphony Orchestra, has issued a circular announcing that during the season of 1909-1910 four Sunday afternoon concerts will be given at Carnegie Hall.

The following opinions from the New York papers refer to the season just passed:

A large audience was hugely pleased. Mr. Volpe showed his

technical equipment and executive facility without displaying mannerism and affectations.—*New York Sun.*

The young men who compose the organization have worked zealously under Mr. Volpe's direction and do excellent work. The string players develop a fine and substantial body of tone.—*New York Times.*

Its playing snacks of youthful relish and buoyancy. The enterprise does its share in the education of both participants and public.—*New York Tribune.*

The Beethoven sixth symphony was given with smoothness and fluency and an impressive fulness of tone.—*New York Globe.*

The orchestra played Schumann's "Genoveva" overture and Beethoven's pastoral symphony in a well-fused body of tone and excellently varied effects.—*New York Telegram.*

It afforded an artistic treat, for which appreciation is due the extraordinary gifts of Arnold Volpe as a conductor, and the noble aims of the organization.—*New York Staats-Zeitung.*

The orchestra has grown into a symphonic body of the fullest dignity and artistic weight.—*New York Musical Courier.*

New York has reason to be proud of this organization. Its playing is virile and sonorous, its attack clean and sure, and its carrying out of the leader's intentions altogether admirable.—*New York Evening World.*

It played with excellent tone, with dash and remarkable spirit. We seldom hear orchestras in New York that impress us by such freshness and enthusiasm.—*New York Revue.*

The Volpe Orchestra plays with a buoyant vitality and fresh crispness which I must confess surprised me. Mr. Volpe leads with spirit and much rhythmic force, and his orchestra bears evidence of his capacity as a drillmaster and his sound views as to the interpretation of the classics.—*New York World.*

Arnold Volpe has his orchestra under excellent control. In enthusiasm and energy of attack these youthful players are decidedly refreshing.—*New York Press.*

The Volpe Orchestra gave proof of its merits and strength last evening. Its rendition of a difficult program would have done honor to any orchestra.—*New York Morgen Journal.*

Roeder Pupils' Piano Recital.

At Carnegie Lyceum April 29, ten young pianists of both sexes, pupils of Carl M. Roeder, gave a recital, playing this program: Concerto, Hummel, Bessie R. Crane; impromptu, Schubert, scherzo, Mendelssohn, Emelie F. Munroe; Idylle, MacDowell, "Autumn," Chaminade, Eugenia A. Schweitzer; concerto, Mendelssohn, Adolf Schutz; aria from "Carmen," Bizet, Merle Tillotson; fantasie-impromptu, Chopin, Irene E. Matthews; "On Wings of Song," Mendelssohn-Liszt; nocturne, scherzo, Chopin, Sydna E. Rauch; "Three Songs," Beethoven Chadwick, Henschel, Miss Tillotson; concerto, Rubinstein, Alevia R. Lynch; Aufschwung, Schumann, waltz, Chopin, Frieda A. Braun; Rigaudon, Raff, concert waltz, Moszkowski, Samuel H. Mensch.

These Roeder students are, some of them, artist-pupils, playing difficult works with authority, clearness, and always from memory; the entire program was performed sans notes. Master Schutz, only just arrived in his teens, played the last movement from the G minor concerto by Mendelssohn with much brilliance; he knew his music and played with confidence. Sydna Edith Rauch played with exceptional virtuosity, especially the Chopin B flat minor scherzo. This sounded spontaneous and alternately tender and flashing. Alevia R. Lynch's playing of the opening movement of Rubinstein's D minor concerto was characterized by vigor, clean cut technic and unusual octave playing. Samuel Mensch played the chords of Raff's "Rigaudon" with virility, sharp in outline, full of contrast. His second piece was the florid and difficult waltz in E major by Moszkowski, and this was scintillatingly brilliant. Despite the bad weather, the hall was well filled, and flowers in profusion were sent all the pianists. Miss Tillotson showed a voice of much power and distinct enunciation. Mr. Roeder played the orchestral accompaniments on a second piano with taste and sympathy.

If no special mention is made in the foregoing of the others who played, this is not because they do not deserve it, but because of limited space. The accuracy of playing was a remarkable feature, firstly; the finish of detail another; the assurance and ease consequent on perfect familiarity with the music another, and the development of the memory in every case yet another. Here was music played only by the leading virtuosi of the day, all played from memory and without a hitch of any kind. Pianists know what this means, especially in the concert; a moment's failure of memory and there is a smash. With it all it is evident that Mr. Roeder leads his pupils into intellectual appreciation of what they play, and finally his own splendid pianism furnishes them with the pattern.

There will be a final junior pupils' recital, some thirty numbers on the program, May 29.

Trentini, the Manhattan Opera soprano, sailed for Europe last week.



ST. PAUL, MINN., May 1, 1909.

Rehearsals have begun for "Elijah," which will have two performances at the Auditorium during the Christian Endeavor Convention here in July. The first rehearsal was Monday night in the Guild Hall of Christ Church, G. H. Fairclough conducting. The chorus for this work will be made up of 200 voices from the choirs of the city, and the drilling will be done altogether by Mr. Fairclough with the assistance of Harry Phillips, who has been selected for the role of Elijah. Mr. Phillips, however, is the only one so far selected for the various roles. A good sized orchestra of local musicians will be engaged for the instrumental work, and will begin rehearsals with the chorus about July 1.

Henry Nordlin, who went to Berlin in March, is studying with Ludwig Schytte.

An Easter postal card to the writer from Mrs. Katharine Hoffmann, formerly of this city, now of Berlin, says: "Best wishes from an interested reader of the St. Paul news in THE MUSICAL COURIER." Mrs. Hoffmann went abroad with Madame Schumann-Heink last fall, and has received recognition as a pianist and accompanist.

Carrie Zumbach, who has been studying with Barth of Hamburg and Ganz of Berlin, arrived home early Sunday morning, and before Sunday night she was Mrs. James A. Bliss. Early Saturday afternoon the writer made a call on Mr. Bliss and found that gentleman very nervous and preoccupied. He couldn't sit still, nor stand still, and his talk was very erratic and disjointed. At last it came out. "She's coming home tonight," he jerked out at length.

"Oh, so that's the cause of your incipient St. Vitus dance," commented the scribe.

"That's it," he replied. "Gets here at eleven o'clock tonight if the train is on time. Gee! I don't know how to put in the time until then."

"May I announce the engagement?" asked the writer. "No, better not," slowly. "You see there isn't any real engagement—yet. We may not be married till summer or fall or next year."

And that was all of it until Monday morning, when this note was found in the writer's mail:

Dear Mr. Hawley:

Married Sunday night to Miss Carrie Zumbach.

Sincerely yours,

JAMES A. BLISS.

P. S.—Excuse haste.

Possibly he meant haste in having the knot tied. Well, anyway, we went around to the studio Monday afternoon

and there found Mr. and Mrs. Bliss engaged in making up a list of things for their new home in Curtis Court, where they will be at home after the 15th of this month. Curtis Court, by the way, is in Minneapolis, so it seems that they have decided to live there. Mrs. Bliss is a St. Paul girl and Mr. Bliss has had a studio in both cities for several years. He is a pupil of William H. Sherwood, and no longer ago than March the writer was talking with Mr. Sherwood when the latter remarked:

"Do you know young Bliss from down in your country?"

"Oh, yes, very well," replied the writer. "He's up at my home nearly every Saturday night."

"Very talented boy, very talented," continued Mr. Sherwood, "but mighty impulsive."

Which would seem to be borne out in the present instance.

"The Pageant of the Year" is the title of an extravaganza of large proportions which the Eleanor Miller School of Oratory and Music will put on at the Auditorium May 21 and 22. There will be about 1,000 people interested in the performance and in one scene all of them will be on the stage. There will be young people, middle aged people, old people and babies in the performance, which will consist of music, drills and tableaux.

A recital was given last Friday night at the School for the Blind in Faribault by pupils of the music department. A splendid program of organ, voice and cello numbers was given.

A special musical program was given at Zion Temple under the direction of G. H. Fairclough, organist at the Temple, last night. The program included a prelude, "Even-song," by Buck; "Sabbath Eve Service," by Sparger and Spicker; anthem, "O How Amiable," by Oliver King; baritone solo, "O God Have Mercy," by Mendelssohn, sung by D. F. Colville, and postlude, "Marche Religieuse," by Guilmant.

When it comes to band music the Royal Vendes Band of Sweden is able to deliver the goods. This is a band of twenty-five musicians without a clarinet in it, something seldom seen in this country. The band gave a concert to a very large house in the Auditorium Thursday night, and such fine work on the part of brasses it has seldom been the pleasure of the writer to hear. The tone is big, full and round, but without that blaring sound so often heard and at times it sounds much like an organ. The band will play in Minneapolis again Sunday afternoon at the Metropolitan Opera House.

OSCAR HATCH HAWLEY.

John Heath Uses Mrs. Clark's Tone Reflector.

John Heath gave a piano recital Friday afternoon of last week at the New York residence of Mrs. J. Mitchell Clark. He played compositions by Raff, Chopin, MacDowell, Mendelssohn, using the tone reflector (the invention of Mrs. Clark), which is attached to the piano. Mr. Heath was assisted by Ethel S. Elliot, a talented soprano.

Bruckner's eighth symphony, conducted, by Ottenheimer, was indifferently received at Prague.

OBITUARY.

Jane Horwitz.

From Paris comes the news of the death of a very distinguished artist, Jane Horwitz, who was a prominent singer some fifteen years ago in the Opéra Comique. Her fine voice and expert vocalization made her obtain great success, particularly in "Lakmé," "Mignon," "Barber of Seville." After her wedding, Madame Horwitz, who had been one of the best and most brilliant pupils of Matilde Marchesi, retired from the opera to become a teacher. She was only forty-one years old.

Rupert Chapi.

Spain has lost recently, in Rupert Chapi, one of her most popular masters of music. He was fifty-eight years old. He died in Madrid after a short illness, of which the first symptoms attacked him during a performance where he conducted one of his operas. He began very early to compose, and his first successes date from the time he was in the Madrid Conservatory, a short while after having left his natal city, Villena, near Alicante. He went to Rome to study and composed there two operas, which obtained considerable success. After having returned to Madrid he created a number of works in various styles, among them "La Tempestad" and "Rager de Flor." His particular triumph was with "Zarzuelas." His masterpiece, in which he expressed all the Spanish traditions and his love for his natal spot, is "Patria Chica." His death is mourned everywhere in Spain, and all the theaters have performed, in his memory, his orchestral compositions and operas.

APPLETON MUSICAL NEWS.

APPLETON, WIS., May 1, 1909.

The choir at the Congregational church gave Dubois' "Seven Last Words of Christ" on April 10, to an audience of 1,200 people. So successful were they in this that they have been asked to repeat the work. The soloists were Winifred Willson, William Harwood and William Houston.

The pupils of Alexander Zenier are planning a concert in the interest of the MacDowell Memorial Fund.

Alice Barnes, the talented daughter of Mrs. Lyman E. Barnes, and a pupil of Cesar Thomson, was married on April 17 to Lieut. Frank Beale, U. S. A., retired. After a stay in Europe of two years, Mr. and Mrs. Beale will take up their residence in Portland, Ore.

Emma Patten, a local soprano of much promise, has returned to Paris to continue her studies with Madame Delatre and incidentally take up the study of the chromatic harp.

Robert Buell, head of the piano department at the college, has resigned, the resignation to take effect at the end of the school year. A. Z.

Reception to Louis Adlon.

Louis Adlon, proprietor of the famous Hotel Adlon, Berlin, who is spending a few days in New York, was tendered a reception at the residence of Mr. and Mrs. Albert J. Weber last Sunday afternoon.

Loeffler Sails for Europe.

Charles Martin Loeffler, the Boston composer, sailed Tuesday of this week for Hamburg.

Sergei Kussewitzky, the double bass soloist, had a splendid reception at a symphony concert in Breslau.

VIRGIL

Mr. and Mrs. A. K. Virgil will complete their Southern tour April 1st, and will be prepared to give lessons and examinations in New York after Monday, April 5th. Address all communications, 1002 Flatiron Building.

The VIRGIL SUMMER SCHOOL will be held in Chicago in connection with the Columbia School of Music, beginning Monday, June 21st, ending Saturday, July 24th. For circulars and further particulars address:

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SOME PRESS OPINIONS

LINDSBORG, KANSAS, FESTIVAL

April 12th, 15th, 17th and 19th, 1908

Madame Langendorff, in addition to her appearance in "The Messiah," gave three recitals during the week, Sunday, Wednesday and Friday, and at the request of Governor Johnson, of Minnesota, the guest of honor on Saturday, sang two selections at the concert on Saturday night. From Madame Langendorff's antecedents we had a right to expect much. She came from the Metropolitan Opera, of New York, and Wagner's Opera, at Bayreuth, which selects only the highest talent. Lindsborg has heard Gadski, Nordica and other stars of the first magnitude. The most of our people have also heard Sembrich, Schumann-Heink, etc., and it is the unanimous opinion of all that Madame Langendorff readily holds a place of honor among these great prima donnas. Her delightful personality gained for her a place in the hearts of our people.—Daily Union, Salina, Kan., April 20, 1908.

Letter received regarding Madame Langendorff's success at the Kansas Festival, April 12, 13, 17, 19. She appeared each night.

LINDSBORG, KAN., April 14, 1908.

MY DEAR MR. JOHNSTON:—Madame Langendorff has arrived and is making good. She has made a great hit with our people. She possesses every quality that goes to make a great singer. We find her a most delightful personality and she enters into things with heart and soul. I would venture to predict for her a great future. All that she needs is to get the necessary publicity.

During her stay in Lindsborg she succeeded in attaching the entire community to herself. Among other things, Governor Johnson, of Minnesota, possibly the next President of the United States, heard her sing and was exceedingly well pleased.

Yours sincerely,

(Signed) ERNEST H. PHILLIPS,
 President Bethany College, Lindsborg, Kan.

FROM NEW YORK CITY

In addition to those mentioned was Frieda Langendorff, with a voice of much richness and power.—New York Times, November 16, 1908.

She has a powerful voice of wide range and under perfect control.—Brooklyn Eagle, November 16, 1908.

Frieda Langendorff sang songs of Franz, Von Flitz, Schumann and others with plenty of voice and expression. Mary Turner Salter's pathetic "Cry of Rachel" she invested with uncommon dramatic fervor.—New York Herald, November 16, 1908.

Frieda Langendorff made a favorable impression by her rendering of the solo from "Elijah," "Hear Ye, Israel," her full mezzo voice filling the house in all parts.—New York Globe, January 22, 1909.

FROM THE SOUTH

The audience was made up largely of musical people, and to say that they appreciated the artist's efforts is putting it mildly. They fairly shook the building with their applause and when the final number came they sat and applauded until the singer graciously responded with a captivating encore.—Staunton Leader, November 23, 1908.

From the opening note of Meyerbeer's aria to the last note of that perfect love song from "Samson and Delilah," Madame Langendorff held her audience spellbound. Her ability to depict the suffering mother in "Oh! My Son" and "Rachel Weeping for Her Children" gives us some idea of her surpassing strength as an actress. When to this dramatic instinct is joined a voice so full, so beautiful, we have the very apotheosis of song. We predict for Madame Langendorff a glorious future; the superb volume and spirit of her sustained notes; contrasted with the honeyed sweetness when singing mezzo voice, make a

combination as alluring as it is rare. Her high notes are as clear as a flute—like those of a bird, while the lower ones are like organ tones. Her singing was a revelation to our people, who will extend to her the heartiest of welcomes if they are ever so fortunate as to hear her again.—Greenville Daily News, November 27, 1908.

Madame Langendorff has a rich voice of wonderful power and her vocalization is perfect. Seldom is an artist heard with a more dramatic quality of voice. She calls to mind the great Materna of years ago, who was the principal soprano in Wagner's music dramas at Bayreuth. Madame Langendorff was

Beyond expectations, an artist of rare personality, possessed of an inestimable degree of dramatic strength and richness of tone, Frieda Langendorff, the German mezzo soprano, gained a warm place in the esteem and admiration of local music lovers.—Walter W. R. May, Fargo, N. Dak., December 9, 1908.

Never has Minot heard such a singer as appeared at the Opera House last evening in the person of Madame Langendorff. In her Minot has had an opportunity to hear a really great artist, one who has a magnificent voice combined with thorough musicianship and the finest training. It was a musical treat of a lifetime. Madame Langendorff's voice combines qualities of brilliancy, wonderful range and evenness, and the pureness of her high notes rivals those of a real soprano.—Minot, N. Dak., Daily Reporter, December 12, 1908.

Madame Langendorff, a new singer to St. Paul, and a mezzo-soprano of much distinction, was the soloist and made a great hit with the audience from the time she sang the first note of the aria from "Le Prophete" to the last song, which was one of several encores accorded her by the enthusiastic auditors. Madame Langendorff has a voice of wide range, which she uses with much dramatic force and expression.—St. Paul Dispatch, December 14, 1908.

FROM LOS ANGELES

As soloist, Madame Langendorff fully established her hold on the Los Angeles music public. It would seem as though the accompaniment of an orchestra calls out all her latent dramatic instincts to which she likes to give full sway.—Los Angeles Evening News, February 6, 1909.

The singer was in splendid voice and appeared to excellent advantage with orchestra and in the great auditorium, which she "filled" with utmost ease. Madame Langendorff handled both the dramatic work in the recitative and the florid passages in the aria of this prodigious number with fine effect. She possesses the temperament to well meet the tense, emotional demands of the work, and has the technical skill to use her voice with surprising facility in the coloratura passages—surprising because of the unusual tonal power of the voice.—Los Angeles Express, February 6, 1909.

FROM SAN FRANCISCO

The artist's voice has a tinge of contralto quality. She sings high G with ease and full voice and her tones are mellow and warm in the lower register.—Walter Anthony, San Francisco Call, February 19, 1909.

She has a phenomenally rich and powerful voice. Her program proved her essentially a dramatic artist, for she reached her very greatest moments during the operatic arias. In these she thrilled by her forcefulness and towering dramatic strength as well as by her eloquent and colorful expression.—San Francisco Chronicle, February 19, 1909.

Madame Langendorff, widely heralded as a vocal star from Bayreuth, Dresden, Vienna, Prague and New York, last night added Christian Science Hall, San Francisco, to the list of places in which her fame is known. And in the Western Addition Musical House she sang with all the brilliancy and art that we had expected of her. Madame Langendorff first impressed us as very young in years. Then she seemed mature in vocal development, and finally a great deal older than herself in her perfection of the art of singing. We originally heard of Madame Langendorff as a contralto to be compared with Schumann-Heink. Madame Langendorff is a high contralto with a sweet, rich, luscious voice that is youthful, unusual and refreshing. She sang last night's big program with ease and ability, and the more she sang the greater was the favor with which the audience heard.—San Francisco Examiner, February 19, 1909.



FRIEDA LANGENDORFF.

Photo by Aimé Dupont, New York.

forced to respond to several encores, and altogether her success was nothing short of a distinct triumph.—Birmingham Herald, December 2, 1908.

FROM THE NORTHWEST

Not since the appearance of Schumann-Heink has Grand Forks heard such a voice as was heard last night at the recital of Frieda Langendorff. To say that the audience was enthusiastic is but stating a part of the truth, and how could it be otherwise, in the presence of a gift so divine, a personality so strong, and an art so perfect. At the very first bow the celebrated Madame Langendorff won the admiration of her audience and the artist's wonderful rendition of every number of the long and varied program brought the listeners to enthusiastic expressions of approval, the applause being the kind that comes direct from the heart and shows a musician's appreciation of the grandest of musical gifts, the voice.—Grand Forks, December 8, 1908.

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PROVIDENCE MUSICAL NEWS.

PROVIDENCE, R. I., May 1, 1909.

Monday evening the hall of the Deutsche Gesellschaft was the Mecca to which the German-American citizens of the State of Rhode Island directed their footsteps to honor the Governor of this State and other dignitaries who had been invited by the German-American Alliance of Rhode Island. Serenely marches this great society on its triumphant way, confident in its mission of bringing all societies to march in peace together.

In sweet music is such art,
Killing care and grief of heart.

Truly, a delightful musical program!

When our fellow German-American citizens do something, they do it with that thoroughness which is so peculiar to the race. The writer has heard many German singing societies, but none of them has ever sung Kreutzer's "Der Tag des Herrn" better than the singing society of the Deutsche Fenner Avenue Schulverein of Providence and the singing society, "Eintracht," of Pawtucket, both under the direction of Carl H. Droz, who is possessed of the prime requisite of a conductor, an emotional temperament. There were other numbers sung by these German singing societies, and it is useless to write about each, for in each there was a world of delight to the large audience. Rhode Island boasts of many German singing societies, and all ought to have paid tribute to the Chief Executive of the State. Despite the drawbacks which the committee on music had, two prominent societies of the State responded, and the "beautiful art of German song" had a most prominent part. It still remains true that "Little Rhody" has a large and sincere body of German singers, who are a potent factor, and must always be reckoned with in all undertakings of the German-American Alliance of Rhode Island. The solo singing of the evening was done by Addie Lola Hicks, contralto, who has a strong voice of naturally pure timbre. Indeed, she is a charming singer. It was certainly a joy to hear Miss Hicks. Friedrich Kohlhausen, who was the other soloist, is a trained vocalist and has a musical baritone voice, which he handles with skill. He also has a certain magnetism of personality, which never fails to bring his audience into sympathy with the singing. Herr Kohlhausen held the rapt attention of the audience. Bertha Antoinette Hall played the accompaniments for Miss Hicks and created a fine impression. Miss Hall has ample technique, much facility of execution and an extraordinarily charming touch. All other accompaniments were played by Florence Daesen, one of our typical young German ladies, who has a winning personality and is charming in her manner. She played in graceful and sympathetic style, and brought out all the melodic beauty and rich coloring of the compositions. The singing of the children of the German schools of Providence brought great joy. It warmed the hearts of all. How well "the child may apprehend the man" these young people demonstrated very clearly by the careful treatment of the melodic songs which they sang. Well done! The evening will long be remembered by all present.

The concert by the Sanctuary Choir of the Blessed Sacrament Church, under the direction of Victor Hammerel, in Infantry Hall last Tuesday evening was a musical and financial success. The choir consists of sixty men and boys. The performance of the numbers, including Old English and French carols, some of them dating back to 1781, and sacred and secular music, was of unusual excellence. It would be interesting to view more critically this class of music, were space at hand. It may be said that there was utmost precision and smoothness in the choir singing, and compliments must be paid to Victor Hammerel, the choirmaster and organist of the church, who has placed this choir upon a pedestal higher than it has ever occupied before. He has demonstrated what can be done with young people of natural musical gift. Victor Hammerel's compositions—especially his church music, attain a high standard of excellence. It is characterized by melody. He never fails to be interesting, is always tuneful and never dull. Henry J. Faucher, our French violinist, was the soloist of the evening. He enjoys an enviable reputation as a soloist and teacher, and is able to give unusually clear and sound reading of the compositions he plays. It is always well worth while to hear him.

Wednesday evening Grace Fobes-Smith, of Philadelphia, a coloratura singer of some renown, gave a song recital at Memorial Hall. Recitals of this kind have been cultivated equally strong with the unavoidable piano recital, but their pursuits are useful and necessary for a musical community. The success of such recitals has been beyond anything which one could expect in Providence, and it is interesting to note their rapid extension. A fine selection of the best German songs, together with works of the Old English and the most modern composers, were represented on the program. We understand that leading critics of Germany praise Mrs. Fobes-Smith in no uncertain tone. Her hard and intelligent study in Germany has had much to do with her present success. She is a coloratura so-

prano, but with that warm, mellow glow which enables her to portray deep feeling. Clarence Smith played the accompaniments. The audience was of fair proportion, and attested its sense of the merits of the singer by vigorous applause.

The MacDowell Club elected the following officers at its annual meeting: President, Mrs. John R. Hess; vice-president, Emma M. Schott; secretary, Mrs. James W. Luther; treasurer, Bertha Buffinton. After the business meeting a delightful musical program was rendered. Following the musicale, coffee, chocolate and ice cream were served.

HERMANN MUELLER.

Musical at the Musin Violin School.

The Ovide Musin Violin School, which has recently established here for permanent residence in New York, is already actively engaged in its work of instruction. Last Saturday evening Mr. and Mrs. Musin gave an informal musicale and housewarming in the parlors of the school. A Trio comprising pianist Miss Watson, violinist Miss Love and cellist Miss Severina, played a trio by Hans Sitt and a manuscript trio by Mr. Navarro, having also the unusual but interesting support of a pair of kettledrums splendidly played by Miss Driscoll. During the evening Mr. Musin delighted the company by playing his own "Lullaby in Prayer," but he had reserved the principal part of the evening for performances by young American artist students, who have been with him in Belgium for some seasons.

For a couple of decades Mr. Musin has been at Liège Conservatory, employing the plan of actual practice in class, just as it was so successfully conducted by Leonard. Besides receiving individual instruction several times a week, the students had been assembled for daily ensemble practice of technical material, which was gauged to require an entire hour. The practice material used by Leonard is contained in a book which has recently appeared in the editing by Mr. Musin. It was from this book of material that a class of eight young artists played for twenty minutes on Saturday evening.

After requesting the company "not to shoot the pianist, he would do the best he could," Mr. Musin went to the piano and gave the tempos and accompaniments to the work of the class. There was playing of scales in many rhythms and tempos; bowings in many variations; chromatic scales all over the violins, including a long passage in double thirds, first played by one violin, then by the entire class in a rapid finale. An etude by Fiorillo and another by Kreutzer, both taken at great velocity, concluded the twenty minutes' practice.

The solo numbers, played by members of the same class which had participated in the practice, included the Vieuxtemps' ballade and polonaise, played by Mr. Meyer; the Bruch G minor concerto, played by Mr. Soman; the Bach chaconne, played by Miss Simpson, of Winnipeg; the little known Ries G minor suite, played by Florence Austin, of New York. The playing of the young artists showed entire uniformity of mechanism in the bowing and in the hands. Mr. Meyer is a player of great impulse, combined with finely sensitive feeling. Mr. Soman, though less advanced, is showing a most musical nature. Miss Simpson's work in the chaconne was a sanely lyric presentation of the Bach polyphony. Miss Austin, who has been active in American public work since her return from Liège some years ago, is playing very beautifully, and the value of her performance is greatly enhanced by the bodily repose and apparent sincerity that she feels in playing.

The whole result of the evening was to receive a definite idea of what the Musin school stands for. Everything was prompt and businesslike, yet musical. It was easily seen that no member of the school's classes could fail to get what skill he would, since he had not only the usual lessons in music of the violin, but a daily lesson on the right manner of conducting his work.

The Musin permanent school in New York must soon have a very large attendance. Mr. Musin has played to many thousands of America's citizens, and the strong work he shows as teacher will be sufficient to permanently maintain the vogue which his fame as virtuoso has created.

The Musin School is located at 7 East Forty-fifth street.

Dora Becker in Orange.

Dora Becker, the violinist, played before a representative audience at the Munn Avenue Presbyterian Church, in East Orange, N. J., April 21. Reinald Werrenrath, the baritone, was the other artist of the evening. Miss Becker was in excellent form, playing with her usual finished technique and warmth of style. Her numbers were: Ballade and polonaise, by Vieuxtemps; "Cantilena," by Goltermann; minuet, Mozart; gavot, Gossec; berceuse, by Siman, and "Moises" fantasia, on the G string, by Paganini. In addition to her program numbers, Miss Becker added two encores.



"Old Irish Folk Music and Songs": Dublin, Hodges, Figgis & Co., Ltd.; New York, Longmans, Green & Co. A most interesting work has been published by this house under the above title, being a collection of 842 Irish airs and songs hitherto unpublished, and that is the most remarkable part of it. They are edited, with annotations, for the Royal Society of Antiquarians of Ireland by P. N. Joyce, president of the society. Mr. Joyce is an L.L.D. and a M.R.I.A. They must have required an enormous amount of research, but many of them are very interesting. The annotations are historical material. The book runs to over 400 pages, and can hardly be dispensed with in any collection of folklore.

Choruses Rehearse for the Great Music Festival.

Last Sunday was general rehearsal day for the choruses which will participate in the music festival to be held in Madison Square Garden, beginning Saturday evening, June 19. One thousand men and women singers, members of the New York section, gathered in the hall of the Arion Society, on Park avenue and Fifty-ninth street, at three o'clock in the afternoon, and, after a brief speech of encouragement for the work to be undertaken by the president of the festival, Theodore Henninger, the task was seriously undertaken by Julius Lorenz and Carl Hein, who are to be the musical directors of the festival. Three hours were devoted to rehearsing Max Bruch's "Fair Ellen," which a massed chorus of 6,000 voices will sing at the opening concert of the festival.

While the New York singers were at Arion Hall, other sections of the Northeastern Federation of Singing Societies were rehearsing the same work in different cities. A telephone message from Brooklyn announced that nearly a thousand singers had gathered in Arion Hall for rehearsal under the direction of Carl Figue, while telegrams to the offices of the United Singers in Terrace Garden reported that 800 gathered in Mannerchor Hall, Philadelphia, under Hermann Kummé; 300 in Wilkesbarre, under the leadership of Adolf Haarsen; 500 in Buffalo, under the direction of Wolfgang Lange, and 250 in Atlantic City, under the direction of Albert Mauk. Rehearsals were also held in Newark and Trenton, N. J.; Troy, N. Y.; New Haven and Hartford, Conn., and in other cities as far south as Richmond, Va., and west to Cleveland, Ohio. All of these places will send clubs to participate in the festival and compete for the different prizes. The competitive singing this year will not be limited to German societies exclusively, as it has been since the inception of these song festivals or saengerfests, as they are more popularly known. The officers in charge of the New York festival have made a new departure by inviting the glee clubs of Columbia, Yale, Harvard, Cornell, Princeton and the Pennsylvania universities to compete for a special trophy, and also a number of American singing clubs, including the Mendelssohn and University glee clubs, of New York; the Apollo, of Brooklyn; the Orpheus Club, of Philadelphia; the Male Chorus, of Troy, N. Y., and the Apollo, of Boston, and clubs in Scranton, Poughkeepsie, Hartford and Pittsburgh, all organizations which the music loving people rarely have an opportunity of hearing outside of their own halls or clubhouses to join in making the coming musical festival the greatest ever held in this country.

Ex-Senator William H. Reynolds rather startled the clerk of the Cunard Line who booked him for passage by the steamship Lusitania last week, says the New York Sun, by buying second cabin tickets for "four servants." The four, all colored men, were seen going aboard the ship carrying things that looked as if they contained banjos and guitars. A friend of Mr. Reynolds said he had developed a fit of ennui and that he wanted to relieve the monotony of the ocean trip with music of his own selection by his own band.

Resolutions expressing sorrow on the death of Heinrich Conried, former director of the Metropolitan Opera House, were passed last week by the opera house directors during a meeting at the home of Otto H. Kahn, No. 8 East Sixty-eighth street. The resolutions will be engrossed and presented to Mrs. Conried. The directors also sent a cable message to the widow tendering sympathy to her.

MUSIC IN BALTIMORE.

BALTIMORE, May 2, 1909.

The Meyerbeer Singing Society, the chorus of which is trained and directed by Abram Moses, gave a very successful concert Sunday night, April 18, at the Princess Theater, the house being crowded to its utmost capacity. The members of the society live at the Maccabean Neighborhood Settlement Houses, and this splendid musical work, under the philanthropic care of Mr. Moses, is of signal value, as well as interest, to all of them. The soloists were Martha Nathanson, piano; Jacob Miller, basso; Harry Sokolove, violin; Alfred Goodman, baritone; Joel Belov, cello.

The third concert by the Germania Männerchor was given at the hall of the society on the same evening. Theodor Hemberger is the director, and his fine musicianship has achieved excellent results, since he has been at the conductor's desk. The society has long had a female section, and they usually sing scene numbers for mixed chorus; but at this concert the choral works were all separate, male or female, choruses. The soloists were Emmanuel Wad, the distinguished pianist, who played compositions by Schubert, Sinding, Wad and Chopin; Harry Gerhold, an excellent baritone, who sang songs by Schubert; Hannah Greenwood and Wanda Heckman, sopranos, who sang solo parts in Bendel's "The Water Sprite's Revenge," and a duet entitled "Wie Waers Wohl." Mrs. Stephan Steinmuller was the accompanist.

The G Clef Choral Class gave a recital at Heptasophs Hall Monday last, under the direction of Mrs. Ambrose H. Bailey, before a large and interested audience. Mrs. Albert Wahle, soprano, sang several songs, and Mrs. David Clark recited.

Barrington Branch is visiting his former home city, Augusta, Ga. A few days ago he gave a piano recital in Augusta before a fashionable and enthusiastic audience, delighted to welcome him once again.

The Frohsinn Singing Society gave its thirty-seventh annual concert Monday last, at Frohsinn Hall, under the able leadership of John A. Klein. A remarkable feature of the affair was the singing of the "Star Spangled Banner." H. A. Wienefeld is the president of the society.

Nellie A. Sellman, until recently alto in Brown Memorial Presbyterian Church and the Madison Avenue Temple choirs, was married the night of April 29 to Philip A. Small, of the United Surety Company of New York, a former resident of this city. The hearty good wishes of many sincere friends and acquaintances follow this happy bride and groom.

Clara Ascherfeld, pianist, Bart Wirtz, cellist, and Merrill Hopkinson, baritone, gave recitals Monday and Tuesday, April 26 and 27, in Milford, Del., and Salisbury, Md. The audiences were large and appreciative in both places.

The choir of Christ P. E. Church, under Miles Farrow, will repeat Gounod's "Mors et Vita" Sunday night, May 2. The soloists will be Ada Clark Webster, Mrs. Rudolphe H. Mottu, Howard Robinson, Harry Veazie and Bertram Peacock.

The Opera Class, of which George T. M. Gibson is president and founder, held an open meeting on the evening of April 30 at the residence of the president 514 Park avenue. This meeting closed the seventeenth season of this fashionable organization, which has been very successful from its inception, and during this period a great many different operas have been studied, under the capable direction of Lucien O'Dendhal. Friday night the following were the soloists: Mrs. Charles Morton, Mrs. Rudolphe H. Mottu, Mrs. Edward Lindsay, Mrs. George Siemon, Mrs. Frank Peard, Mrs. H. Rowland Clapp, Carlotta Nicolai, Mrs. Tunstall Smith, John E. Carey, Maxwell Cathcart, R. H. Dawson, Arthur Montell, and George T. M. Gibson, and the opera sung was "Il Trovatore."

The Felix Recital Club gave a concert at the Arundell Club Hall the night of May 1. Susan Bray Dungan, pianist, played solos by Scarlatti, Beethoven, Mendelssohn, Chopin, Poldini, Grieg, Schubert-Liszt and Raff. Ida M. Jesson, soprano, sang songs by Godard, Newton and Riego. Elizabeth Paschall, violinist, played solos by Saint-Saëns and Bohm; and Elizabeth Mary Roberts recited from the works of Ruth McEnery Stuart and Hall Caine.

M. H.

Alice Sovereign, an American singer, was engaged as first alto at the Posen Opera.

Giulia Allen Has Triumphs in Washington.

When the young prima donna, Giulia Allen, announced that she would devote the spring to singing in concert and recital, she was at once engaged for appearances in several of the principal cities. Her artistic success has been overwhelming and she has established her right to be mentioned now as "a social favorite." She made many friends among influential people in New York, Philadelphia, Baltimore and Washington. Miss Allen is now in the national capital, where she sang twice last week, winning triumphs both times. As soloist with the Rubinstein Club of Washington, at the Arlington Hotel Wednesday night of last week, her numbers included the "Bell Song" from "Lakme," Delibes, and songs by Harriet Ware, Marguerite de Forest Anderson and Bemberg. With the club, Miss Allen also sang the incidental solo in "The Water Sprite" by Karel Bendel. Saturday evening, Miss Allen had another triumph when she sang in the ballroom of the Hotel Arlington. Her numbers that evening were: "Ah fors e lui" from "Traviata," Verdi; "Una voce poco fa," from "The Barber of Seville," Rossini, and "Se Saran Rose," by Arditi. Miss Allen was the guest of honor at several dinners and other social functions during her stay in the national capital.

The following criticism from the Washington Herald refers to Miss Allen's singing at the Rubinstein Club:

Miss Allen has a lyric voice of splendid timbre, vibrant quality and great power, with good breath control. Her coloratura is ex-



GIULIA ALLEN.

cellent, and she made a distinct hit with the audience on this, her first appearance in concert in Washington. Her first song was the famous aria from "Lakme," familiarly known as "The Indian Bell Song," which she did with great skill, displaying thrilling and brilliant high tones. Henry Xander accompanied her delightfully. She was warmly encored, and sang "Cupid's Winning," a charming song. Her other numbers were Harriet Ware's "Sunlight," D'Hardelot's "I Know a Lovely Garden" and Bemberg's "Nymphs and Fauns," each and every one particularly well suited to her voice and style, and splendidly sung. She was enthusiastically recalled and sang for another encore "For Propriety's Sake." Miss Allen's good enunciation made her English songs particularly successful.—Washington Herald, April 29, 1909.

Miss Allen, who has a lyric voice of great power and fine quality, sang the aria from "Lakme," known as "The Indian Bell Song"; Harriet Ware's "Sunlight," "I Know a Lovely Garden," by D'Hardelot; Bemberg's "Nymphs and Fauns" and, for an encore, "For Propriety's Sake."—Washington Evening Star, April 29, 1909.

Miss Allen, young and gifted herself, shows her interest and loyalty to another young and gifted woman, namely, Marguerite de Forest Anderson. At the concerts in Washington last week Miss Allen sang, most effectively, Miss Anderson's beautiful song, "Zephyr's Caress."

Frederic de Carasa, the Spanish tenor, now singing at Covent Garden, has been engaged for the Manhattan Opera.

The late Heinrich Conried's body is on its way to New York, accompanied by the deceased impresario's wife and son.

Alfred Hertz has been re-engaged for two years more as conductor of German opera at the Metropolitan.

Nordica is to sing in London at two Nikisch concerts, May 28 and June 10.

CONCERTS IN COLUMBUS.

Columbus, Ohio, April 29, 1909.

The Women's Music Club closed its season in a blaze of glory, an audience of about 3,000 attending the concert given Tuesday evening by Laura Louise Combs, Margaret Keyes, Berrick von Norden and Claude Cunningham; Arthur Rosenstein at the piano. The stage was beautifully decorated with a wealth of palms and made a gala appearance. The program was one of artistic proportions and quality, each artist receiving individual praise and a most cordial greeting. J. B. Francis McDowell, organist of Central Presbyterian Church, will read a paper next week before the American Guild of Organists in Cleveland, on the "Chamber Organ."

Thomas S. Callis will present a class of pupils in recital Friday evening, May 7, in the auditorium of the Columbus Public Library. The pupils are Laura Evans, soprano; Mrs. Neal Fravel, contralto; Carl C. Fahl, tenor; Karl G. Snyder, baritone, and Fred E. L. Schmuckle, bass.

Earl Hopkins, a promising young violinist of Columbus, will go abroad to study next season.

Mary Hallock will play a recital for the Women's Music Club in November. The Music Club determined this year to hear some of the young women pianists of the country. An effort to secure Katharine Goodson and Germaine Schnitzer was unavailing, however, as they do not come to America next season.

Maria Kullak-Busse, soprano, pupil of Lilli Lehmann, will give a song recital in Chicago next week under the auspices of the Columbia Club.

Walter Barrington has resigned his position as solo tenor of the Broad Street Methodist Church Quartet, so as to have more time to devote to athletics during the summer. Mr. Barrington, who will graduate from Ohio State University (in the Arts course) in June, is a first rate singer, plays cello, was business manager of the Men's University Glee Club, member of the club and solo quartet, besides being one of the most prominent college men in football, baseball, basketball and track team. This versatile young man has a brilliant future before him, unless all signs fail.

The Columbus Music Festival for June 26, 27 and 28 is the next big musical event. At this festival a quartet of vocal soloists, Theodore Thomas Orchestra, Steindel Trio, and a chorus of 200 voices will participate. W. E. Knox, the local director of the Oratorio Society, will conduct the choral works.

The Ohio Music Teachers' Association will meet again in Toledo this year. A very attractive program has been arranged for the convention, which is to be held late in June.

ELLA MAY SMITH.

The Singer's Elysium.

BY ANNA E. ZIEGLER.

(With apologies to Rudyard Kipling.)

When Earth's last songs shall be sung,
And the voices silent that sang them,
When the heart's last sorrows are rung
And the enemies vanquished that rang them;
We shall rest; and, faith, we shall need it,
Lie down for an aeon or two,
Till the master of all good singers
Shall set us to sing anew.

And those that were good shall be happy,
They shall stand with a golden lyre,
And sing as their heart dictates it,
With honest feeling and fire.
They shall find real ideals to sing to,
Angels and Saints that are true,
They shall sing for an age without tiring;
Not study a method through.

No larynxes there to remember,
No vocal chords to be cracked,
No breathing or trembling or choking,
Or houses with criticals packed,
For no one shall need any knowledge,
And all from their bodies be free
To sing with unlimited freedom,
About things their souls wish to see.

And only the Master shall praise us,
And only the Master shall blame,
And no one shall sing for money,
And no one shall sing for fame.
But each for the joy of the singing,
And each for his separate star,
Shall sing the thing as he feels it,
For the God of things as they are.



MINNEAPOLIS, MINN., April 24, 1909.

Richard Czerwonky was at his best when he appeared here on April 18 with the Symphony Orchestra, playing the Bruch G minor concerto. A few months ago the editor of THE MUSICAL COURIER said: "When all is said and done, the three greatest concertos for violin are the Mendelssohn, the Paganini, and the Bruch." And after hearing this performance Sunday we are inclined to agree with him. Mr. Czerwonky is now on tour with the orchestra, having been engaged as concertmaster and special soloist for the six weeks' trip through the West. It has been reported locally that Mr. Czerwonky would be concertmaster with the orchestra next season, but the writer can say positively that as yet he has not been engaged—not even tentatively.

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Johanna Madden and Lily Hammon presented pupils in recital at the Unitarian Church April 21. The piano pupils were Kathryn Fjelde and Berghot Hafstad, and the voice pupil, Corinne Thompson. The writer did not hear the entire program owing to two other concerts, but that part which he heard was certainly delightful. Miss Thompson is a gifted soprano of eighteen, and with years seems bound to develop into something far beyond that attained by the vast majority of students. The piano pupils gave a good account of themselves both in their solo numbers and in the duets for two pianos which they played. The writer was particularly impressed with Miss Fjelde's playing of the Chopin ballade, op. 23, in G minor, Eugene Skaaden played the accompaniments and Josephine Curtis played the obligato to the herceuse from "Jocelyn."

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If one does not care for the words, but only for the music, then one would get positive pleasure out of the Arpi Male Chorus. That was the writer's position at the concert of this chorus April 21 in the Swedish Temple. Nearly all the songs were in the Norse tongue and nearly all the 1,500 people in the audience understood that language, so they got the combination of fine singing and accurate pronunciation. This chorus comprises only seventeen men, but they sing with a sonority rarely found in a body of fifty male singers. It was, in fact, the finest thing the writer has had the pleasure of hearing in the male chorus line for several seasons. The shading was superb. There were no sudden changes from fortissimo to pianissimo, but there was plenty of both and both used with discretion. Hjalmar Nilsson is the director of this chorus, and he is to be congratulated on the finish which his singers have attained. The chorus was assisted by Eleonora Olson, soprano, and Oscar Anderson, tenor. And, by the way, let it be known that Mr. Anderson has a beautiful tenor voice of the lyric kind and uses it with skill.

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Sunday afternoon April 11 a new orchestra made its debut. It was the Y. M. C. A. Orchestra under the direction of M. D. Folsom, and it gave a good account of itself in selections from Mendelssohn, Meyerbeer, Rossini and Verdi. There were sixteen young men in the orchestra, and they played without piano accompaniment, which made the work all the more enjoyable. The orchestra comprises four first violins, four seconds, viola, cello, bass, clarinet, flute, two cornets and trombone. That is a pretty good orchestra, and every man in it can play. We look for some good music from this organization before long.

OSCAR HATCH HAWLEY.

LATER MINNEAPOLIS NEWS.

MINNEAPOLIS, MINN., May 1, 1909.

"Bethany," the new cantata by Dr. William Rhys-Herbert, had its first performance before a large and attentive audience in the Hennepin Avenue M. E. Church last Sunday afternoon. The church seats about 1,500 people, and long before the time set for the performance every seat was taken and people were being turned away from the doors. In the congregation were to be seen most of the well known musical people from both Minneapolis and St.

Paul—for all wanted to be present at the first performance of this new musical work by one of the most widely known and popular musicians of the Northwest. The theme of the cantata is the death and resurrection of Lazarus, and the text was written by William ApMadoe, of Chicago. The scene is the home of Mary, Martha and Lazarus in Bethany, in which Jesus spent many hours of rest and contemplation. In the first part Jesus is in Bethany and the pilgrims and disciples come down from Jerusalem to see the Master. They are met by Mary, Martha and Lazarus with a song of greeting, and after they leave Jesus goes up into the mountain for silent prayer. In the second part word is brought to Jesus that Lazarus is sick unto death and Jesus is asked to hasten to Bethany. The Master goes to Bethany and is met by Martha, who informs him that Lazarus is dead. Jesus assures her that he is not dead, but only sleepeth, and going to the cave where Lazarus is laid calls on him to come forth. Such is the story briefly told. The musical setting by Dr. Rhys-Herbert calls for six solo voices supported by chorus and organ or orchestra. The performance Sunday was given by a special chorus of forty of the best singers in Minneapolis and St. Paul, assisted by the regular quartet of the Hennepin Avenue M. E. Church. The characters are Mary, soprano; Martha, contralto; Lazarus, tenor; Jesus, baritone; a messenger, tenor, and a disciple, baritone. The solo parts were taken by Mrs. May William Gunter as Mary; Mrs. Frank S. Tisdale as Martha; O. T. Morris as Lazarus and the Messenger; U. S. Kerr as Jesus and the Disciple. The work opens with an instrumental introduction and processional chorus. In the distance are heard strains of



W. RHYSH-HERBERT, Mus. Doc.

music, faint and far away, as of some body of singers approaching. Presently the music swells out and voices are distinguished. They grow louder and louder until they unite in a swelling chorus, "From Jerusalem Descending." It is the pilgrims approaching Bethany. They are heard by Mary, Martha and Lazarus, who start out to meet them, Martha singing a solo "On the Evening Air." Then the chorus is heard again singing "Bethany," which is immediately followed by another chorus, "Marching to the Inspiration." By this time they have met the people from Bethany, and Mary and Lazarus sing a song of welcome, "The Door of the Poor Home." Now follows a male chorus, "The Lord is My Shepherd," and while it is being sung Jesus enters. Mary sings "Thou Art the Light of the World," and Jesus answers, "My Sheep, They Hear My Voice." The male choir again sings, "It is the Lord's Mercy," after which Jesus lets it be known that he will go up into the mountain to be alone and commune with God, and in leaving he sings "Under the Starlight Sky." While he is going away a quartet sings a beautiful reverie, "We Hear His Voice," and then the entire chorus sings "The Kingdom of God." And with that the first part is ended. The pilgrims and followers of Jesus, with the exception of the disciples, return to Jerusalem. Thus far the story, the music, the scene, the general atmosphere, have been truly idyllic. There has been nothing to foreshadow the dramatic events which follow. But with the opening chords of the second part, a vague unrest pervades the air and one is prepared for stirring scenes. The introduction over, there are a few bars' prelude when Jesus is disturbed by a messenger, who bursts in with "Master; From Bethany in Haste I Come" to bring tidings that Lazarus is sick unto

death. Jesus says that the "Sickness is not unto death, but that the Son of God may be glorified thereby." Jesus prepares to go at once, and his friends and disciples burst in with "Master! Oh, Go Not; the Jews Will Betray Thee." Nevertheless, He says he must go and departs from the mountain (Bethabara) to return to Bethany. While He is on his way to the home of Lazarus there is an instrumental bit, an "intermezzo," which is one of the most beautiful parts of the whole work. The theme is that of the male chorus, "The Lord is My Shepherd," and it is worked up to a beautiful harmonic structure, which is impressive and somewhat dramatic owing to the reminiscent theme. The scene shifts to Bethany, where Mary and Martha are lamenting the death of their brother. They sing a duet, "If Jesus, Lord of Comfort," and bemoan the fact that he was not there to spare Lazarus. Sorrowing friends unite in a song, "Darkness and Sorrow." As they conclude Jesus appears, and Martha sings sadly, "Lord, If Thou Hadst Been Here My Brother Had Not Died," and Jesus answers, "I am the resurrection and the life." Then the chorus bursts out with "Thou Art the Son of God." Jesus says, "Where have ye laid him?" And Mary leading the way to the cave where her brother's body lies, sings, as did her sister, "Lord, If Thou Hadst Been Here." Reaching the tomb Jesus says, "In the deeps of human sorrow there is but one comfort," and while singing he weeps. The disciples sing, "Jesus Weeps, O Tender Hearted," and then all the chorus unites in a song "Life and Love, O God Eternal," in which Jesus sings an obligato. Jesus then says, "Take away the stone." Lazarus comes forth and chants a prayer, "Father, I thank Thee." All give thanks in a great chorus, the climax of the work, "O Life Divine, O Love All Glorious." Lazarus now sings "Thy Voice of Love," and all draw a little way apart, and Jesus sings "My Hour It Draweth Nigh." Then comes the closing song for chorus, quartet and soprano obligato, "The Everlasting Song." The two parts of the cantata are greatly contrasted. In the first part all is peace, the mind is at ease. In the second part there is swift moving drama and not a moment when the imagination is not filled with the possibilities of the situations presented. The music would hardly be called descriptive, yet it follows faithfully the emotional intent of the text. Some of the choruses rise to great heights of grandeur, and many of the solos are almost exquisite in their loveliness. The chorus "The Kingdom of God," which closes the first part, is truly splendid, and will probably be sung much apart from the work as a whole. There are also three of the solos which can be used separately—the tenor solo, "Thy Voice of Love," the soprano solo, "Thou Art the Light of the World," and the baritone solo, "My Hour, It Draweth Nigh." But one of the finest solos, though very short, is that given to Martha in which she says "Lord, if Thou hadst been here my brother had not died." This comes at one of the most dramatic points of the work, and the composer has given it such a character that it rends the heart. The grief seems very real, and few there are who can listen to this with dry eyes. Dr. Rhys-Herbert is a modern musician, but the music he has written to this cantata bears none of the ear marks of modernism, save that he does not bring the second part to a climax with the traditional fugue. While he is a stickler for the classic in music, yet he has made this concession to the modern trend of art, and, perhaps, it has been for the betterment of the work. In speaking with the writer about the music, Dr. Rhys-Herbert said it was not his intention to make a great music drama, but to make such a work as would be available by the many choirs and choruses throughout the country. And that is just exactly what he has made. It is not "The Children's Crusade," or "Job," or "Elijah," but it is "Bethany," a beautiful cantata that will be gratefully received by those choral societies anxious to give some new work that is good enough to pay for the time which will be required to learn it. And this cantata is good enough. It is singable, but it will by no means sing itself. It will require good work and plenty of it on the part of any society that takes it up, but will well repay all work spent on it. In reviewing the performance here Claude Madden says in the St. Paul Dispatch:

The impression created upon the attentive listener was such as to compel his most generous praise for the general excellence of Dr. Herbert's score. Melodically, the work is of refreshing charm. Several of the themes of the numbers given to the chorus will soon establish themselves in the musical mind and heart as firmly as only works of the "first class" have heretofore succeeded in doing at the hands of composers already famous. A transparent simplicity of musical utterance pervades the entire score. No wallowing in the depths of questionable musical speculation is at any time apparent.

The choruses, scarcely without exception, are of telling effectiveness, three in particular rising to a height of dramatically intense and graphically vivid power. The various portions of the work given to the soloists representing the principal characters of the drama are carefully and appropriately wrought. The vocal setting of the character of the Lord can safely be pronounced a distinct achievement in the domain of the modern sacred cantata and reflects decided credit upon Dr. Herbert's dramatic and sincere interpretations of the Biblical scenes as they unfolded themselves to his feeling and imagination.

Harlow Gale has this to say in the Minneapolis Daily News:

The music is decidedly more of the classical romantic order than

of the shallow sentimentality so characteristic of most American church music. The introductory first part, especially, produces a finely uplifting atmosphere. Besides the richly varied numbers of solos, duets, quartets, male choruses and mixed choruses, the organ introductions and the beautiful intermezzo in the second part, particularly as played by the composer himself, appeared to be most honorable music. Without doubt "Bethany," as soon as it becomes accessible in print, will be gladly and worthily welcomed by the best church musical directors for festival productions.

Robert Griggs Gale of the Bellman says:

"Bethany" contains some novel features and virtues that should recommend the work to the average church chorus throughout the country. The story of Christ's visit to the home of Mary and Martha and the death and resurrection of Lazarus are told in a direct manner, with movement and picturesque suggestiveness. The appeal made by the manner of presenting the story is more human than spiritual. The music that accompanies the narrative keeps abreast of the simple and direct text of the poem, except where lack in the amount of text made necessary the repetitions of word phrases. The work is free from the fugal form and has only an occasional chorus, wherein imitation is used to the extent where its preparation by a chorus would mean difficulty. All of the vocal parts, solo and choral, and this latter includes three numbers for male chorus, are well written and singularly scored for the voices.

The St. Paul Pioneer Press says:

Within the last ten years several first performances of religious musical works by resident composers have been given in the Twin Cities, but among them all "Bethany" unquestionably stands pre-eminent, and judging from the nature of the enthusiasm evinced by the participating artists and chorus together, as well as the audience, whose attention was held without a break, and the beautifully appropriate music. Dr. Herbert's latest work is destined for wide-spread recognition.

The text has been translated into German, and is now in press by J. Fischer & Brother, who will issue it at once in both English and German.

Jane Catherwood, soprano, was heard in recital Monday night in the small hall of the Library. Her program was a splendid one of classical numbers, comprising old English ballads, German lieder, French songs, Swedish songs and a few modern songs. Mrs. Catherwood has a pure soprano voice, as a clear as a bell and without the least bit of vibrato. Every note is as clean cut as if played on a flute, and she uses it with as great ease as if it were an instrument in the hands of a virtuoso. It is not a large voice, but very sweet, and, taken with her delightful stage presence, it is a great pleasure to hear her sing. She was assisted by Flora Boyd, violinist, and Mrs. J. F. Dahl, accompanist.

Olive M. Roedel, a pupil of Mr. Berquist, gave a recital at the Messiah Lutheran Church Wednesday night. She played the Beethoven sonata, op. 27, No. 1; a gavot by Sgambati, nocturne by Berquist, "Butterflies" by Ketten. She was assisted by Ellen Bersell, reader.

The Royal Vandes Band of Sweden was heard in concert at the Auditorium Wednesday night.

An interesting piano recital was given at the Minneapolis School of Music, Oratory and Dramatic Art Thursday night by Gertrude Reeves, of the faculty. Her program was comprised of numbers by Bach, Chopin, Paderewski, MacDowell and Reger. She was assisted by Grace Golden, violinist. Miss Reeves leaves in June for Leipzig, where she will continue her studies with Teichmüller.

H. de Roe Jones has received word from Julia Rivington that she is preparing to play on her recital programs his latest piano suite, which he dedicated to her.

OSCAR HATCH HAWLEY.

Constantino, the tenor, announces through his American manager that he will not return to the Manhattan Opera next season, but expects to be a member of the new Boston Opera.

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(From the London Sketch.)

TORONTO EXEMPTS MUSIC HALL FROM TAXATION

Toronto, Canada, April 29, 1909.

After prolonged discussion, the Massey Music Hall has been exempted from taxation by the City Council. The question of installing a large concert organ in the building has been held back for some years, presumably pending this decision. It remains to be seen whether the exemption will result in material reduction in the scale of prices for admission to first class concerts. The Toronto Orchestra essayed the experiment of giving a concert at a general admission of 25 cents Saturday last with such encouragement that it has announced a further performance with Edith Miller, the contralto, as soloist.

Mrs. R. J. Dilworth, one of Toronto's most popular sopranos, gave a very successful recital, April 26, in Conservatory Hall, upon the occasion of her return from study in New York. Mrs. Dilworth was much admired in Ban-tock's "Songs of the Orient," "Charmant Oiseau," David, also in a group of songs by Hugo Wolf, and miscellaneous numbers by Haydn, Grieg, Bachelet, Ronald and Leo Stern. Dr. Frederic Nicolai, cellist, assisted, and Mrs. H. M. Blight played the accompaniments in her usual accomplished manner.

Some four hundred applications have been made for the children's chorus to be associated with the Mendelssohn Choir in the production of Pierné's "Children's Crusade." The retiring president of the Mendelssohn Choir, W. H. Elliott, has been presented with a silver service by the committee. G. H. Parkes has been named as his successor.

Dr. Albert Ham, the Cathedral organist, has just published a pleasing volume of pastoral duets and trios for ladies' voices, the texts by Edward Oxenford.

Ada Twoby, pupil of Dr. Vogt, has been appointed organist at Trinity Methodist Church.

Marie Hall appeared in Massey Hall April 20.

Gounod's "Faust," in "miniature," was given Wednesday and Thursday last by pupils of James Quarrington, in the Margaret Eaton School of Expression.

Lucie A. Lillie, soprano, and her clever daughter Muriel, gave a soirée musicale in Conservatory Hall, April 20. Mrs. Lillie sang in a charming manner the "Jewel Song" from "Faust," "Summer," Chaminade, and other selections. Miss Lillie, who also officiated as accompanist, played the "Moonlight" sonata and Grieg's "Hobert" suite. Frank Blichford, violinist, added much to the enjoyment of the

occasion with Bruch's D minor concerto and Ries' "Moto Perpetuo."

ELIZABETH BLAKELEV.

Calzin Wins New Triumphs.

Appended are two criticisms which tell of recent triumphs won by the brilliant young pianist, Alfred Calzin, in Galveston, Tex., and New Orleans, La.:

Calzin is a pianist, not a piano player, but a performer whose mastery of the instrument sets one to wondering where comes all the sweet blending of sound that intoxicates the senses and leaves one amazed. His selections covered a wide range, yet in none did he fail to demonstrate his remarkable talent. His "Valse Caprice" was a fitting close, and its limpid sweetness will long be remembered by last night's audience because of the splendid manner in which this beautiful morceau of Saint-Saëns was interpreted.—Galveston Tribune, March 23, 1909.

The pianist, Alfred Calzin, scored a veritable triumph, which reached its climax in his rendering of the "Fifth Rhapsody Hon-groise," which was given with dazzling brilliancy and disclosed the pianist's technic to good purpose. It was full of splendid fire, vitality and passion, and the rhythmic throb was simply irresistible, stirring the dullest into animation with the splendid swing of the national "Rakoczy March."—The States, New Orleans, March 28, 1909.

The entire Munich Tonkünstler Orchestra, conducted by Joseph Lassalle, has been engaged for the Festival Plays, which commence on June 18, under the management of Max Reinhardt, in the Künstler Theater, Munich. The Tonkünstler Orchestra will perform, among other things, the music for the "Merchant of Venice," "Twelfth Night," "Midsummer Night's Dream," and "Faust." Prof. Engelbert Humperdinck, Prof. Max Schillings, Prof. Beer-Wallbrunn, and Max Marschall are among the modern composers who have written the music specially for these Festival Plays.

The Metropolitan Opera House Company is said to have insured Heinrich Conried's life for the benefit of the institution, some years ago, and now will receive the sum of \$150,000.

Mary Garden sailed for Europe last week on the Adriatic. She went directly to Paris, and will return here next October.

Sembrich appeared recently at the Dresden Royal Opera in her old role, that of Violetta, in "Traviata."

Odette Valery, premiere danseuse of the Manhattan Opera, sailed for Europe last week.

Weingartner has made a success of the Vienna Philharmonic's season this winter.

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New York, May 3, 1909.

The Manuscript Society's last private concert of this, the twentieth season, was held at the National Arts Club, Gramercy Park, when an audience distinguished as to size and make-up, heard a program of songs by F. X. Arens and Clara E. Thoms, and violin pieces and a trio for piano, violin and cello, by Edwin Grasse, the composers participating in the performance in each instance. The largest work of the evening was the Grasse trio, which is melodious and fluent of form, with many novel effects; the minuet especially has a rhythmic swing. The composer, George Bornhaupt, cellist, and George Falkenstein, pianist, interpreted this, winning resounding applause. "Wellenspiel," with muted violin, had to be repeated. The Arens songs, possessing originality, now grave, now gay of theme, were well sung by Edna Showalter, soprano; Adelaide G. Lewis, alto, and F. A. Thomas, bass. Mrs. Thoms, of Buffalo, shows creative talent of high order; especially was this the case in "Joy Bells," with its carrillon-like effects on the piano. Mrs. Thoms had as the interpreter of her four songs, George A. McGarry, who has a pleasing bass voice. She and Mr. McGarry have been extremely busy in various appearances before clubs, etc., the past week, and detailed mention of their mutual activities is postponed until the next issue of THE MUSICAL COURIER.

Irwin Hassell, pianist; Lillian M. W. Ogle soprano; Augustus H. Swan, baritone; Max Jacobs, violin, and Gregory Aller, cello, united in a concert at Chamber Music Hall Monday evening, April 26, which showed the participants in good light. Mr. Hassell's piano playing has been frequently praised by this and other papers, and deservedly. On the evening in question he played as his solos the ballad in G minor and the fantasia in F minor, Chopin, and a scherzo by Tchaikowsky, in all of which he displayed highly developed virtuosity. Later, he played the difficult piano part of Rubinstein's trio in F minor with Messrs. Jacobs and Aller, the piano standing out as the chief instrument. Mr. Hassell is more than a mere pianist; he is a musician in the fullest sense of the word, knowing how to play in ensemble, and his accompaniments for the singer showed musical appreciation. Mrs. Ogle has a clear soprano voice; Mr. Swan sang with refinement and dignity, and Mr. Jacobs played with taste.

Thomas Hood Simpson, pianist (a pupil of Genevieve Bisbee), was specially engaged on short notice to assist in a recital of "Old and New French Songs" by Kathryn Innes-Taylor at a Carnegie Hall studio, April 26. An old-time minuet by Martini, a pavane, tambourin, and Debussy's "Arabesque No. 1" constituted his pieces, which he played beautifully. He was soloist at the April meet-

ing of the Eclectic Club, Waldorf-Astoria Hotel, playing the Gluck-Brahms gavotte, Mendelssohn's spinning song. Kullak's octave-study in E flat, and the Schubert-Tausig military march, and on this occasion also having much success. Miss Bisbee will on May 14 have another "Open Class Day" for the junior classes, which are under her personal supervision, demonstrating the new work; this will take place in the ball room of the Plaza Hotel.

An interesting song recital was given at the studio of E. Presson Miller, Carnegie Hall, April 24, by two of his pupils, Marguerite Leverich, soprano, assisted by H. Arthur Walton, baritone. Miss Leverich possesses a well placed voice of very pleasing quality, particularly sympathetic in the middle register, and she sings with considerable style and finish. Her program contained songs by Handel, Mozart, Spohr, Arne, and modern American composers; in these her articulation was particularly commendable. Mr. Walton, whose fine baritone voice has been heard many times at the Miller studio, sang very artistically songs by Woodforde-Finden, Huhn, Beach and others. Mr. Miller assisted his pupils at the piano, and contributed a group of piano pieces by Grieg, which called forth emphatic applause. There was a highly interested and numerous audience.

Mrs. W. R. Meakle, pianist, pupil of Eugene Heffley, gave the twenty-seventh Saturday noon recital at the Heffley studios May 1, assisted by Kenneth Bingham, baritone. She played MacDowell's "Sonata Tragica," and these lesser numbers:

Nocturne, C sharp minor, op. 27.....Chopin
Gavotte, A flat minor, op. 14.....Sgambati
Momento Capriccioso.....M. van Westerhout
Procession of Gnomes, op. posth.....Grieg
In the Whirl of the Dance, op. posth.....Grieg
Two legends, op. 14 and 15.....Campbell-Tipton
Children's Corner.....Debussy
Doctor Gradus ad Parnassum.
Serenade of the Doll.
Golliwogg's Cake Walk.

Mr. Bingham sang songs of the fourteenth and fifteenth centuries, Harriet Ware's "Boat Song" and Homer's "The Fiddler of Dooney." Mr. Heffley has probably done more to advance the cause of the Debussy piano music than any other metropolitan teacher, and the Saturday musicales have brought forward many excellent young pianists.

Dagmar Rübner and Professor Rübner, of Columbia University, with Susette LeBrun, soprano, gave a recital April 20. Schumann's "Andante and variations for two pianos," and Liszt's "Mazeppa," symphonic poem were played by the Rübners. April 27 the principal number was Arensky's D minor trio, op. 34, for piano, violin and cello. Mrs. Raymond Osborn, soprano, assisted. This closed the series of springtide recitals under the auspices of the department of music.

Ethel Meserve, who is studying vocal music with Madame Clarkson-Totten, was the soloist ten days ago for the Missionary Society at the Epworth M. E. Church, Brooklyn. She is improving rapidly and gaining marked attention by her excellent singing. May 3 she sang in a musicale in Manhattan, and May 25 she will sing at a Waldorf-Astoria hotel concert.

Amy Grant read "Pelleas and Melisande," with the accompanying music by Debussy, played on the piano by Elizabeth Ruggles, at her studio April 25. April 26 she gave miscellaneous readings, assisted by Martha Maynard, soprano, who sang old and new songs. May 2 she read "Elektra," with the accompanying music by Strauss. This

concludes the springtime series, and a good sized company has heard and applauded the recitals. Miss Grant is unique in her line, beauty of person uniting with a voice full of nuance and an infallible memory. Many New Yorkers obtained their first acquaintance with "Salome," "Pelleas and Melisande," and now with "Elektra," through hearing Miss Grant.

Mary Cawein gave a recital at the Plaza ball room May 1, assisted by Victor Sorlin, cellist, and Leo Tecktonius, pianist. The young soprano's first recital was well attended, and her singing of classic and modern songs gave pleasure, as did Mr. Tecktonius' brilliant playing.

Mary L. Bartlett, soprano, has a fine voice, round and resonant, which, coupled with nice appearance, ought to secure her a position in a church choir. She sings "These Are They," "The Rosary" and the "Inflamatus" with characteristic expression.

Clifford Cairns, the bass-baritone, sang Wednesday evening as soloist at the Lyric Club concert, Newark. He sang the baritone solo part in Hadley's "Legend of Granada," and two groups of songs. Said the Newark Evening News in part:

In the role of Hernandez Mr. Cairns sang with an ardent feeling that was inspiring. The duet with Fatima, in which he was associated with Miss Hudson, is one of the most pleasing passages in the work and was sung so well as to provoke prolonged applause. Mr. Cairns has acquired a skill in vocalization that, coupled with intelligence and expressiveness as an interpreter, makes him a very interesting singer.

Nellie Hyde Farmer spent Easter Week in coaching vocal teachers from various seminaries in repertory and diction. During July and August a class of teachers has arranged to study with Mrs. Farmer at New London, Conn.

Rudolph Reuter, pupil of Carl M. Roeder, for two years past studying in the Berlin Hochschule, has been appointed first teacher of the piano at the Imperial Academy of Tokio, Japan. He was recommended by the Japanese Embassy, and assumes his post this month.

Christine Delecker, soprano, and pupil of Madame Von Doenhoff, sang Easter Sunday at St. Peter's German Lutheran Church, Brooklyn, and pleased to such an extent that she has been engaged as solo soprano for the year beginning May 1. Albert Von Doenhoff, pianist, was soloist at the last concert of the Newark Arion Society, Julius Lorenz, conductor.

Irma Beatrice Schenuit of Milwaukee, a seven-year-old pianist, niece of Emma A. Dambmann, appeared before various clubs and at the home of Frank S. Hastings last week. She played a waltz by Chopin, sonata by Mozart and various other pieces quite remarkably.

Charles Abercrombie, the tenor and teacher, has a good-sized class at Long Branch, where he goes Wednesdays of each week. He may be addressed or seen at 44 Second avenue, Long Branch, N. J. A "summer session at summer rates" prevails there.

Ruth Anderson, the violinist, has become a member of "The Fadettes" orchestral society; they open June 21 at Hammerstein's Roof Garden.

H. Loren Clements began his service as organist and choirmaster at the M. E. Church of Jamaica, L. I., May 2. He will have a double quartet, to be enlarged for the monthly musical services.

Mrs. Doble-Scheele's three advanced pupils, Mrs. E. W. Cone, Mrs. F. Snyder and Emily Richmond, all excellent pianists, will unite in a recital at Carnegie Hall May 6. Mrs. Waters and Mr. Hoefer will sing.

Cecile M. Behren's advanced pupils gave a concert at the Waldorf-Astoria Hotel May 1, when a good sized audience heard some excellent music. Hendrika Troostwyk, violinist; G. W. Worthington, bass, and Elizabeth Neimeth, assisted.

The annual meeting and election of the American Guild of Organists is scheduled for Thursday evening, May 13, at the Church of the Incarnation, 25 East Thirty-fifth street. Arthur Foote is nominated as honorary president and W. R. Hedden renominated as warden.

George Rogovoy, the cellist, appeared as soloist at the Educational Alliance the end of April. Sunday evening last he played Bach-Gounod's "Ave Maria" and Goltermann's andante in E, at the Central Baptist Church, where the choir, under the direction of F. W. Riesberg, sang "The Creation." The same evening he appeared as solo-



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ist for the Theatergoers Club, at all times greatly pleasing his hearers.

Zilpha Barnes Wood gave a musical "At Home" April 28, at her residence-studio on Washington Heights. Some of her professional pupils sang.

The first private concert of the Women's Philharmonic Society Orchestra, Margaret Moore, conductor, took place May 4, at the Berkeley Lyceum.

Amy Fay, pianist, and Elizabeth K. Patterson, soprano, will give a joint recital at the Chapter Room, Carnegie Hall, May 12. The program will consist of a "Piano Conversation" by Miss Fay, and a program of classic and modern songs, sung by Miss Patterson.

The Default-Roy recital, Mendelssohn Hall, is necessarily reserved for detailed notice until next week.

Clara Bernetta, the vocal teacher, has removed her studio to The Douglas, 357 West One Hundred and Fifteenth street. Miss Bernetta's music rooms on the sixth floor overlook Morningside Park, and will be pleasant for the students who continue their lessons during the summer months.

Malvina A. Herr, a talented pupil of Gustav L. Becker, and Dora Becker, the gifted concert pianist, were heard at the recital given at Mr. Becker's studios, 11 West Forty-second street, Wednesday evening, April 28. Miss Herr, the young pianist, played with much charm and technical finish, a group of Chopin numbers—preludes op. 28, Nos. 21 and 23; etudes, op. 25, Nos. 3 and 5; nocturne, op. 62, No. 1; ballade in F, op. 38; valse in G flat, op. 70, No. 1; polonaise-fantaisie, op. 61. After the Chopin pieces, Miss Herr gave further evidences of her talent and training in the performance of numbers by Grieg, Liszt, Brahms and Schumann. The program was closed with a masterly presentation of the sonata in B minor for piano and violin by Philipp Scharwenka the players being Madame Becker and Miss Herr.

Max Wertheim, formerly distinguished as a leading tenor on the operatic stage and equally noted as a concert singer, presented a number of his pupils at a recital at the Carnegie Lyceum, Tuesday evening of last week. The voices of the pupils all disclosed flexibility and purity in production. That the training was correct and beautiful was evident after hearing each pupil sing. Those who participated were Lucile Brocker, Sadie Lechner, Pauline Lowenfeld, Martha Lewis, Ingeborg Wank, Leonora Levy, Lulu Dorothy Hahner, Mrs. Peter MacDonald, Herbert Smith and Joseph D. Price. The piano accompaniments were played by Mr. Wertheim and Henry D. Loesser. The program was varied and interesting.

Pupils of Ferdinand Carri, the violin master, gave an excellent account of themselves at the annual concert of the Carri School in Mendelssohn Hall, Saturday evening, April 24. A quartet of young violinists, Isabelle Rackoff, Josef Lucatorto, Esther Goodman and Paul Formont, opened the program with a sarabande by Handel and a gavot by Bach. Other players who made a good impression were Rebecca Enklwitz, George Kohlmeier, Maida Sprunk, Willie Monaghan, Ida Sundel, J. C. Kicherer, James Isold, Anderson Campbell and Michael Franz.

Mr. Monaghan performed the difficult fantasia "Moise" by Paganini. The concert closed with a fine performance of Handel's "Largo," played by the following violinists, assisted at the piano by Hermann Carri and Henry Koendig at the organ: Maida Sprunk, Rebecca Enklwitz, Sally Curry, Miss E. MacGinness, Willie Monaghan, Samuel Friedman, Josef Allegro, Michal Franz, Master Paul Formont, Master D. Scotlaro, Master Harry Weis, Isabelle Rackoff, Esther Goodman, Mollie Greenberg, Miss C. Smith, J. C. Kicherer, James Isold, George Diehl, T. Brancaccio, Master A. Glasser, Master Walter Vogel, Master Willie Madden, Josephine Graa, Ida Sundel, Roslyn Johnson, Florence Coughlin, Anderson Campbell, D. Intiso, Rudolph Hosek, Master Josef Lucatorto, Master George Kohlmeier and Master Louis Sattler.

Manfred Malkin, a young French pianist, who now lives in New York, assisted in making successful a musical tea held at the home of Mrs. William A. Crane, 46 Franklin avenue, New Brighton, Staten Island, Thursday afternoon, April 29. Mr. Malkin played the first movement from the Rubinstein concerto in D minor; the Chopin ballade in F; Liszt's twelfth "Hungarian" rhapsody and a number of encores. The orchestral part in the Rubinstein excerpt was played on a second piano. The affair, which attracted a brilliant audience, was for the benefit of the piano fund of the Unitarian Sunday School of New Brighton.

Musical Soiree at Madame Fisk's Paris Studio.

PARIS, April 19, 1909.

Madame Katharine Fisk gave her last reception on Sunday, April 18, in honor of Mrs. William Hammond, who is about to return to America. Her daughter, Elisabeth Hammond, one of the most remarkable pupils of Touche, added by her wonderful cello playing to the interest of the occasion. In spite of her youth, one feels a maturity in her work that places her in the ranks of older artists. She has recently given a debut recital in Paris and made a most decided and surpassing success.

Madame Fisk's studio theater in the Rue Chaptal, where the well known contralto has been most successfully teaching this winter was filled with friends who enthusiastically applauded the singing of her pupils. Alyse Gregory was chiefly remarked. The brilliancy of her execution and the crystal-like quality of her voice give great promise. She rendered with admirable finesse and charm the "Shadow Song" from "Dinorah" and her interpretation of the "Solvejg's Song" by Grieg, delighted her hearers. Miss Gregory has been three years a pupil of Mme. Fisk, and followed her from New York to Paris to continue her work. She couples with a natural beauty of tone fine schooling, great refinement of delivery, neatness of diction and a dignity of bearing, all of which give proper setting to her beautiful voice, which, though not large, has been likened to a miniature perfect of its kind.

Minnie Tracey, who has just returned from an engagement at Geneva, where she sang with the greatest success Elizabeth in "Tannhäuser" and Isolda in "Tristan," kindly offered to sing a few selections, which she rendered in her usual finished and musicianly manner.

Gustave Ferrari, who is already well known to the public as a composer, accompanied with great skill and sympathy, and also consented to sing some of his own composition.

Pfitzner's "Rose vom Liebesgarten" and Debussy's "Pelleas and Melisande" were the operatic novelties at Prague this winter.

GABRILOWITSCH'S FAREWELL RECITAL.

Ossip Gabrilowitsch, now grown to be one of the most popular recital pianists before the American public, gave his farewell New York recital at Carnegie Hall last Saturday afternoon. If any doubt had remained regarding the measure of favor he enjoys in this city it was dispelled decisively by the huge audience which braved the bad weather and by the loud and lasting applause which his hearers bestowed on every number—and a few extra ones—of the Gabrilowitsch program, which read as follows:

Sonata, E flat, op. 31.....Beethoven
Sonata, D flat minor, op. 35.....Chopin
Moment Musical, A flat.....Schubert
Menuet, B minor.....Schubert
Ballade in Variation Form.....Grieg
Nienien, from Character Sketches (new).....Josef Hofmann
Etude de Concert, A flat.....Schlozer
Melodie, op. 8 (by request).....Gabrilowitsch
Caprice, Burlesque, op. 3.....Gabrilowitsch

This was an array of compositions thoroughly worthy to test the mettle of a great artist, and it is hardly necessary to add that Gabrilowitsch conquered them convincingly, eloquently, and brilliantly. He was in his usual good form and exhibited his customary sympathy with every mood and style of piano music. The Beethoven and Chopin sonatas represented the two extreme poles in that form of writing, but Gabrilowitsch gave to each of the works its proper atmosphere, color and contour. The pastoral charm and vivacity of the Beethoven sonata were reproduced with as much fidelity and faithfulness as the passion, the gloom, and the mystery of the thrilling Chopin masterpiece. Nothing finer ever has been vouchsafed our local musical public by Gabrilowitsch than this interpretation of the two numbers just mentioned, and in them he demonstrated conclusively his arrival near the topmost peak of pianistic art.

The Schubert selections had all the limpidity of touch, soulfulness of tone and straightforwardness of delivery which we are wont to associate with the best performances of the immortal melodist's music.

The Grieg ballade, all too rarely-played (for it represents the finest piano composition in the Norseman's list), was a graphic musical picture in the Gabrilowitsch reading, dramatic, poetical, descriptive.

The Hofmann morceau had little to recommend it except the manner in which the player performed it. Gabrilowitsch's own compositions revealed much more imagination, melodic resource, and grace of contour and construction.

Almost endless demonstrations on the part of the listeners forced the recitalist to play liberal encores and established his success at this last concert as the most pronounced that ever fell to his lot here. He was one of the luminous appearances of our New York musical season, and it is to be hoped that not too long an interval will elapse before he comes again to delight all lovers of finished pianism with the refinement, dignity, and plastic beauty of his art.

Florence Austin in Tenafly.

Tenafly, N. J., has a "Neighborhood Glee Club" (now in its fourth season, Charles W. Potter, conductor), and Florence Austin, re-engaged for the fourth time as soloist, made her usual success there April 22. A hearer said: "It looks as if Miss Austin has a life engagement with the club." Demonstrations of pleasure from the audience gave reason for an encore piece, Ethel Barnes' "Swing Song."

Hugo Becker, Frieda Hempel and Julia Culp gave concerts with success at Königsberg.

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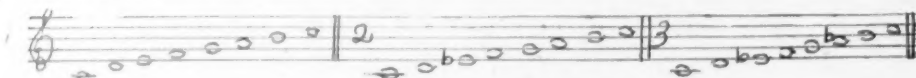
WHEN IS A KEY NOT A KEY?

To The Musical Courier:

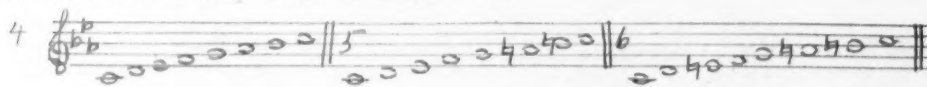
I herewith make a few logical deductions from Charles H. Keefer's article in THE MUSICAL COURIER of March 31, and incidentally suggest a gold mine to him, and to ask a few questions that need much clearing up in my much befogged mind.

To quote Mr. Keefer: "Just why we should stop with the above additions and alterations is to me not clear." Amendment accepted. Let us accept these "additions and alterations," using the word of the "greatest modern theorist," Wilhelm Klatte, "varied," and see the results.

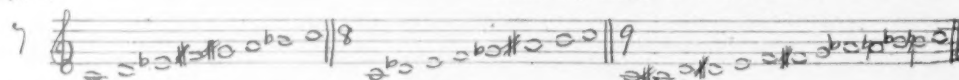
Example 1 is the C major scale "unvaried." Example 2 is the C major scale "varied" in one of its tones. Example 3 is the C major scale "varied" in two of its tones.



Example 4 is the C minor scale "unvaried." Example 5 is the C minor scale "varied" in two of its tones. Example 6 is the C minor scale "varied" in three of its tones.



Example 7 is another "varied" C major scale, as is example 8.



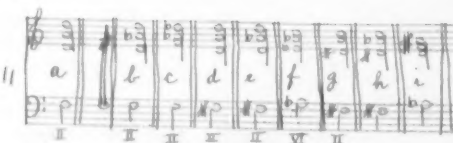
Example 9 is still another "varied" C major scale, while example 10 is a "varied" C minor scale.



Truly this is a most remarkable theory, and one that clears up very much; it has no tendency whatever to befog the mind of the innocent learner. Our "varied" C major scale in example 3, and the "varied" C minor scale in 5 are identical; naturally, therefore, there is no difference between a major and a minor scale. If any one doubts this, the proof, utterly impossible to refute, is found in example 1, the "unvaried" C major scale, and in example 6, a "varied" C minor scale. If this is not convincing, then compare example 9, a "varied" C major scale, with 10, a "varied" C minor scale, and these will be found to be identical.

Away with all the trouble of learning major and various minor scales, for this new "varied" principle makes them unnecessary.

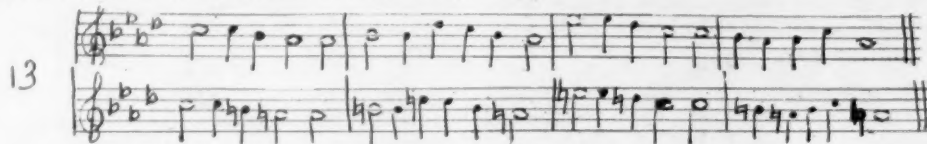
Further, let us briefly examine the "varied" chords given in Mr. Keefer's article and draw the logical deductions therefrom, exactly in accordance with the dictum of one of the latest textbooks, which accepts this theory of "alteration," only it uses the word "alterations" instead of "varied."



In example 11 I have bodily, note for note, copied Mr. Keefer's examples of "varied" chords, all of which he had marked as I have them; that is, with the exception of the one in F sharp, all are chords on 11 in the key of C major. Now the second tone of the C major scale has been supposed to be D, but here we discover that it might be E, as in measures a, b, d, e, and i, or D sharp, as in measures g and h, or D flat, as in measure c. We also find that E in the scale of C major might just as well be E flat as E, the A can easily be A flat or even A sharp; it doesn't make any difference whether you play F or F sharp, etc., etc. Truly a most elastic something. How do you like this for a major scale on C, drawn from these "varied" chords? C, D flat, D, D sharp, E flat, F, F sharp, G, A flat, A, A sharp (B), C. I am awfully sorry that I cannot stick in a few more notes, double sharps and double flats, but this is all Mr. Keefer seems to allow. (Or is it Mr. Klatte?)

Now according to the "altered" or "varied" explanatory theory, the chord in a is a minor chord; the chord in b is a minor chord with a diminished fifth; the chord in c is a minor chord on D with a diminished root and a diminished fifth (although there is no diminished fifth interval there); the chord in d is a minor chord with a

"varied" third; the chord in e is a minor chord on D with a "varied" third and a diminished fifth; the chord in f is a minor chord on A (although the A isn't there) with a diminished root and a diminished fifth; the chord in g is a secondary seventh chord on D (though the D isn't there) with a "varied" root and a "varied" third;



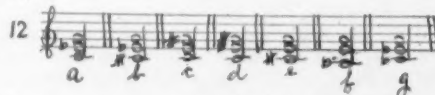
the same is true of the one in h, except that the fifth is

also "varied"; and, finally, the chord in i is a minor chord on D with a "varied" third and a "doubly varied" fifth.

Truly a remarkable number of kinds of minor chords. Could any theory be simpler? Why not go just one

step further, Mr. Keefer (or Mr. Klatte), and write this F sharp-D sharp-A flat-C flat, and term it a secondary seventh chord on 11 in the key of C major, and explain it as a "varied" root, a "varied" third, a "varied" fifth and a "varied" seventh? Why explain at all, anyway? The whole thing is so simple, to quote Mr. Keefer again, "the art of modulation is mere child's play," and "any normal, healthy schoolboy or girl should be able to master the laws of harmony and counterpoint in, at the most, one year, devoting from thirty minutes to one hour a day to the work." This is another most remarkable statement. If Mr. Keefer (or Mr. Klatte) can demonstrate the truth of this statement, either in a textbook or as class or private teachers, the eternal gratitude of the world awaits them, undying fame and untold wealth. Prove it, gentlemen.

In example 12, I copy a few chords, accepting this principle.



These examples, and the following explanations are taken from "Modern Harmony in Its Theory and Practice," by Foote and Spalding. The chord in measure a is termed "a major chord on C with a minor third"; the one in b is termed "a major chord with a diminished root, and a minor third"; (where, O, where, is the minor third?); the one in c is termed "a major chord with an augmented fifth"; the one in d is "a minor chord with a minor third and a and an augmented fifth"; the one in e is "a major chord on C with a diminished root"; (where, O, where, is the C?); the one in f is "a major chord with an augmented root," and the one in g is "a major chord with an augmented root and a minor third." Instead of using the word "altered chords," as found in this textbook, substitute Mr. Keefer's, and Mr. Klatte's "varied," and the deed is done. What puzzles me is this: why not go one step further and say that the chord C sharp, E sharp, G sharp is a major chord on C with a "varied" root, a "varied" third, and a "varied" fifth? And the chord C flat, E flat, G flat, another "varied" major chord on C?

You see how very simple this "altered chord" and "varied" chord principle makes things. A major chord may be built on a tone or note, although the note isn't there. Sometimes a major chord is "varied" into a minor chord, and at other times a minor chord is "varied" into a major chord. Therefore, there can be no difference between the two. Sometimes a major chord may sound like what we supposed heretofore to be an augmented chord; sometimes like a diminished chord, etc., etc., ad infinitum. You perceive, moreover, that the sound of these things has nothing whatever to do with it; therefore a person with tin ears is as susceptible to the charm of music as the person with most highly trained ears; therefore, all the time put on ear training and the study of chordal effects, is time absolutely wasted. There

are no differences whatever in the sound of the things, therefore don't waste time trying to learn what isn't.

To quote Mr. Keefer again: "We have been treated recently to a lot of silly rubbish about Strauss having his orchestra in two keys at once." Doubtless this refers specifically to the questioning of Herod in "Salome," when he is told the Messiah has risen from the dead, the orchestra ostensibly being in A flat major, Herod declaiming in A minor. In Example 13 will be found the dear old classic (take notice, Mr. Oscar Hatch Hawley), "Go Tell Aunt Rhody the Old Gray Goose is Dead," the top line apparently in A flat major, the lower in A minor.

Now what puzzles me mightily is this: Is the top line in A flat and the lower in a "varied" A flat major key, or in the lower in A minor and the upper line in a "varied" A minor key? Suggestions kindly received.

For the last time we will quote Mr. Keefer: "The key to the whole situation is in the 'cadence.'" Here, in Example 14, I submit three final cadences, one from the ballade in B minor, op. 79, No. 1, by Brahms, and two from the piano quintet in A major, op. 14, by Saint-Saëns. Notice that the final chord in each case is the tonic major chord.



What puzzles me is this, and I earnestly seek enlightenment: Is the Brahms excerpt a "varied" B minor cadence, or is the entire composition in a "varied" B major key? Are the Saint-Saëns excerpts "varied" cadences in A minor, or are the respective movements in a "varied" A major key?

Finally, with two exceptions, all the evenly numbered preludes and fugues in the first volume of Bach's "Well Tempered Clavichord" have been supposed to be in minor keys with tonic major endings, the keys as follows: C minor, C sharp minor, D minor, E flat minor, F minor, F sharp minor, G sharp minor, A minor, B flat minor, and B minor, but the final cadence in each case is the tonic major chord. Will Mr. Keefer (or Mr. Klatte) tell us whether these works are in "varied" major keys, or the cadences "varied" minor tonic chords?

Doubtless we shall have a great Klatter of the dry bones of musical "theory," but what we want, gentlemen, is facts; demonstrable, irrefutable facts, and not "varied" theories which lead nowhere and mean nothing. The examples I have given from the great composers are few in number, but can be multiplied by the thousand from the works of all composers, from Bach to the immediate present, and will present just as many difficulties as those quoted. Wagner is simply packed full of such examples, vide the music in the introduction of the "Magic Fire Scene." But enough; in the meantime I await an explanation of the questions raised in the body of this article.

W. A. WHITE,

Syracuse University.

Although the present tour of the Metropolitan Opera Company has just been concluded, arrangements already are being made for an extended tour of the same organization next spring, which will include a four weeks' season in the Auditorium Theater, Chicago. Heretofore the company has been heard but two weeks in Chicago, but it has been now arranged that the opera company will remain in Chicago an entire month next season. In fact, it is planned that the tour of the opera company will embrace many Western cities that have not been visited on the present trip, or, in fact, since the San Francisco fire.



BROOKLYN, May 3, 1909.

The Aborn Grand Opera Company now filling its third week at the Grand Opera House, will give "Rigoletto" and "Faust" this week. Verdi's opera will be presented four times—Monday night, Tuesday matinee and Tuesday night, and Wednesday night. "Faust" will be sung five times—Thursday matinee and night; Friday night and Saturday matinee and night. Three artists have been added to the list during the past week. These are Umberto Sacchetti, an Italian tenor; Aileen Hodgson, a young English coloratura soprano, and Alma Stetzler, the American contralto. The other singers to be heard in the double casts of "Rigoletto" and "Faust" include: Harry Luckstone, Lois Ewell, Bertha Davis, Domenico Russo, Francis J. Boyle, James Murray, George Ogle, George Gordon White, William Loughram, Blanche Chase, Eily Spellman, George Crampton and Vera Roberts. A very important announcement in connection with the engagement of the Aborn Company is that during the week of May 31, De Koven's charming operetta, "Robin Hood," will be sung with a cast to include several of the celebrated Bostonians. Eugene Cowles, Helen Bertram, Frank Rushworth, Josephine Bartlett, George Frothingham and Sabery D'Orsell have been engaged for this event.

Tuesday evening of last week Dr. John C. Griggs gave a lecture recital on "The Church Anthem" in the music hall of the Academy of Music, under the auspices of the Brooklyn Institute of Arts and Sciences. Herbert Staveland Sammons, organist, and the choir of the Clinton Avenue Congregational Church, united in the illustrations which were from the works of Palestrina, Farrant, Boyce, Mendelssohn, Stainer, Hiller, Buck, Rossini, Spicker, Parker and Tchaikowsky.

A concert by the Brooklyn Sight Singing Class and the choir of the New York Avenue Methodist Episcopal Church was given in the music hall of the Academy of Music under the direction of Carl G. Schmidt. S. Lewis Elmer was at the organ. The soloists included Ethel B. Falconer, Susanne Zimmerman, Arthur C. Clough and A. Duncan Cornwall. The Brooklyn Sight Singing Class meets every Monday evening in one of the lecture halls on the third floor of the Academy of Music.

The Tonkünstler Society continues its artistic evenings at the Imperial, Brooklyn, and Assembly Hall, Manhattan. Last night (Tuesday, May 4) the program at the Imperial consisted of the Ries suite in G major for violin and piano, played by Herbert C. Corduan and Walther Haan; a group of Schumann songs, sung by Josefa Middecke, mezzo-soprano, accompanied at the piano by Otto L. Fischer, and the Rubinstein trio for piano, violin and

'cello in B flat major, played by August Octavia Schnabel-Tollefsen, piano; Carl Henry Tollefsen, violin, and Oliver Hoyt Anderson, 'cello.

Saturday night, May 1, the Fiqué Musisal Institute, 128 DeKalb avenue, gave its sixty-eighth pupils' musicale. The program shows the high musical standards of this excellent school of music:

Two duets in canon form—	
Go, Pretty Rose.....	Marzials
O Beautiful Violet.....	Reincke
Anna Schorling and Catharine Hullen.	
Concerto in C.....	Weber
Florence E. Staeg.	
(Orchestral accompaniment on second piano.)	
O Luce di quest' Anima! (aria from Linda di Chamounix),	Donizetti
Anna Schorling.	
Two Little Irish Songs.....	Lohr
God Guard Thee.....	Fiqué
Transcription of Farewell Song from Nesser's opera, The Trumpeter of Säkkingen.	
Souvenir de Paris Waltz.....	Blazewicz
Elsa Kanschra.	
Kammenoi Ostrow.....	Rubinstein
Sextet from Lucia, for left hand only.....	Leschetizky
Emma Muegge.	
Come Where the Lindsens Bloom.....	Buck
Du bist wie eine Blume.....	Cantor
When Love Is Kind.....	Old English
Catharine Hullen.	
Suite, Lake Geneva.....	Bendel
Augusta Glanckopf.	
Elegy.....	Fiqué
Prayer from Lohengrin.....	Wagner-Jaell
Concert Etude.....	Blazewicz
Alma Browning.	
The Sweetest Flower that Blows.....	Hawley
Spanish Love Song.....	Chaminade
Spring Is Here.....	Dick
Emily M. Kloth.	
Novellozza.....	Godard
Second Waltz.....	Godard
Hazel Carpenter.	
Albumblatt.....	Fiqué
Dance Caprice.....	Fiqué
Mrs. Gullian Ross.	

John Young, the tenor, and Betty Asenasy, pianist, will assist the Manhattan Ladies' Quartet at their concert in Arion Hall, Thursday evening, May 6.

Clara Clemens, the contralto, and Marie Nichols, the violinist, are to give the closing concert of the season in the Brooklyn Institute series, to-morrow evening (Thursday).

Mehan Studio Notes.

Thomas Phillips was specially engaged to sing for the Norwegian Glee Club concert, Brooklyn, April 29. The studio musicales announced for April 30 and May 3 had to be given up on account of the illness of Mrs. Mehan. Louise Gothens Trimble's fine singing Sunday evening at Atlantic City was rewarded by two return engagements, for May 9 and June 13. John Barnes Wells has just returned from a very successful Southern tour which included Fort Worth, Houston, San Antonio and other cities. His perfect tone production and beautiful artistic singing won for him many laurels and return dates for next season. This young tenor is being recognized as one of our best American singers. Florence Siever Middaugh left May 2 for a Western tour, and will sing as far West as the cities in Colorado, giving song recitals at the State Normal School, Cedar Falls, Ia., May 10, and at the Emporia, Kansas, School of Music, May 14.

Flora Wilson's Western Tour.

Flora Wilson, who is now entered upon her career as a professional singer, has planned some concerts in the West. She will go as far as Kansas City, and her company will include Karl Klein, the young American violinist, and Edward Falck, one of the assistant musical directors at the Metropolitan Opera House, as accompanist. Assisted by these sterling artists, Miss Wilson gave a concert in Washington, after her debut at the Hotel Plaza in New York. Miss Wilson is blessed with a coloratura voice of fine quality and she is being highly commended for excellent diction in the French songs. Her father, Secretary Wilson, and officials in Washington, came on for her concert in New York. The audience assembled in the gold and white ballroom of the Hotel Plaza recalled a gala night at the opera. Secretary Wilson occupied a box with Mr. and Mrs. Elmer Ellsworth Black, and many representatives of New York society were among those who gave Miss Wilson a cordial welcome.

Some press comments of her concerts in New York and Washington follow:

Her voice is of unusual range and flexibility, besides having a sweet quality. * * * In her opening number, "Que le voce," from "I Puritani," Miss Wilson gave a very acceptable exhibition of her art. She took her high E clearly at the finale.—New York American, April 15, 1909.

The program was comprehensive and gave Miss Wilson the fullest opportunity of displaying her vocal range. * * * The white and gold hall of the Plaza resembled in the brilliance of the evening's assemblage on a gala night in the Metropolitan Opera House.—New York Press.

Her voice is a soprano of extraordinary range, her finale note in "Que le voce," from Bellini's opera, "I Puritani," being E in alt. This she reached with apparent ease and with fullness of tone. Miss Wilson's program was a varied one, consisting of classical selections from Schumann, Brahms, groups of German lieder, French songs, and several English and Scotch ballads, which were sung sympathetically and with artistic phrasing.—Brooklyn Eagle.

Miss Wilson made her American debut in a recital last evening at the Plaza Hotel. Her sympathetic soprano voice charmed the large audience, and the critics today are of the opinion that the laurels she has already gathered in France and Germany were duplicated in her grand opera aspirations in this country.—New York dispatch to Philadelphia daily.

Miss Wilson has a sweet, clear, soprano voice that gives evidence of cultivation. * * * It showed to the best advantage perhaps in Chaminade's "Villanelle" and Tchaikowsky's "Bonjour et toi" of the solo numbers, and in Dennee's "O Moment That I Bless" in duet with Mr. Watrous.—Washington Evening Star, April 17, 1909.

Miss Wilson's first number, the aria, "Que le Voce," from Bellini's "I Puritani," was well chosen and displayed all the excellence of her voice and method. Her four French songs also showed her voice at its best. * * * Three German songs found a place in the program and were sung with excellent expression.—Washington Post.

Mrs. Babcock's Musical Exchange.

The International Musical and Educational Exchange at Carnegie Hall, ably conducted by Charlotte Babcock, is receiving many applications for teachers. These contracts are for next season, for the schools have learned that in order to secure the best teachers they must apply early. Mrs. Babcock has something like thirty-five vacancies still to fill. She is in close touch with the leading colleges, conservatories of music and academies, and is therefore one of the best equipped women to give advice. Mrs. Babcock has distinguished herself supplying both music teachers as well as those devoted to other branches. She has endeared herself to many by the thoroughness and ability with which she does her work. It is always a pleasure to visit the Babcock Exchange, which in all things reflects the refinement of an accomplished gentlewoman.

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CALIFORNIA'S FIRST BACH FESTIVAL.

DR. J. FRED WOLLE SCORES TRIUMPH AT BERKELEY.

BERKELEY, Cal., April 26, 1909.

The first Bach Festival ever held in the Far West was given by the Bach Choir in the magnificent open air Greek Amphitheater at Berkeley, Cal., Thursday afternoon, April 22. It was a great triumph for all who had the undertaking in hand, as well as for those who participated, and a great audience of ten thousand delighted music lovers vigorously applauded the noted conductor, Dr. J. Fred Wolle, the soloists and chorus. The soloists were: Sopranos, Grace Davis Northrup, Mrs. Orrin K. McMurray and Alice J. Andrews; contralto, Lillie Birmingham; tenor, Carl E. Anderson, and bass, John Carington.

A large orchestra, pipe organ and piano provided the accompaniment, and in this connection it is interesting to note the fact that the large organ was used in the Greek Theater for the first time. As already stated, this wonderful auditorium, made of cement, is an open air structure, but in spite of this fact the tone of the organ was not impaired in the least.

Dr. Wolle is deserving of unstinted praise for his untiring efforts in the way of conducting the big concert, and it was all reminiscent of his former magnificent Bach festivals at Bethlehem, Pa.

The finely drilled chorus of 125 voices responded to Dr. Wolle's baton in a manner wholly satisfying, and those who have toiled laboriously during the past year for the success of the Bach Choir entertain no fears for the future of the young organization, now that it has

been so triumphantly launched. The work performed at California's first festival was the Bach mass in B minor, and even those who were most optimistic in their prophecies failed to foresee so brilliant a beginning of the career of the vocal organization made up of Bach enthusiasts. The chorus sang with spirit, and at no time was any dragging in evidence.

It may be said, in connection with Dr. Wolle's conducting on this memorable occasion, that the distinguished head of the music department of the University of California was revealed in the most favorable light since his association with this progressive institution of learning. Dr. Wolle was never dry nor academic in his interpretation of the Bach demands. Of the various parts, the most impressive work, perhaps, was the rendition of the "Sanctus," with its long sustained notes, its silvery trebles, and the sound of the kettledrums and trumpets.

The Bach mass in B minor received its first American performance nine years ago at Bethlehem, Pa., where Dr. Wolle conducted six Bach festivals. In conformity with ancient custom and tradition, Dr. Wolle brought to the Berkeley concert the atmosphere of Bethlehem, when he opened his festival with four trumpeters, who stood upon the hill tops, and who performed with soft blasts three old German carols. The third one continued its note unbroken and became the opening chord of the great chorus proper.

The musical atmosphere of California is permeated with a spirit of enthusiasm that insures a pronounced success

for any event which is planned, especially if it is out of the ordinary. Consequently, an annual Bach Festival will probably find a ready response in the hearts of a multitude of genuine music lovers, who by their liberal patronage of the University of California Symphony Concerts, given under Dr. Wolle's leadership, assured a memorable success for those events three years ago.

The charm of open air performances at Berkeley can only be appreciated by those who have enjoyed the delightful experience of attending such. The Greek Amphitheater, sheltered by tall, graceful trees, and located on a gentle slope of the Berkeley hills, overlooking the blue and placid San Francisco Bay and Golden Gate Straits, has become a center of musical interest that has brought California into a prominent place in the world of art, and undoubtedly this splendid out-of-door temple will continue to bring about a steady musical expansion for the "Golden State," and for the California devotees who worship at the shrine of St. Cecilia.

Regarding the Bach Festival, it is interesting to touch upon a few of the enthusiastic choristers. Perhaps the most unique of them all is Prof. D. M. Lehmer, who when not engaged in the study of Bach, teaches mathematics at the University of California. Another interesting member of the chorus is an opera singer, who sang but recently in Germany. In other words, the big choir is comprised of men and women representing all professions and commercial lines, and who find time enough to enjoy music as a pastime.

GOLDEN WEST.



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VIEW SHOWING A PORTION OF THE MAMMOTH HEARST GREEK AMPHITHEATER IN THE BEAUTIFUL GROUNDS OF THE UNIVERSITY OF CALIFORNIA AT BERKELEY. This unique open-air auditorium held a vast audience of 10,000 people, Thursday, April 22, on the occasion of California's First Bach Festival, conducted by Dr. J. Fred Wolle.

MUSICAL LOS ANGELES.

LOS ANGELES, April 24, 1909.

Mischa Elman will give two recitals next week in Los Angeles and several in outside towns.

An event awaited with interest is the joint concert of the Woman's Orchestra and the Los Angeles Symphony Orchestra, which will be given the second week in May, Harley Hamilton directing. One hundred and ten players will be united in one orchestra.

The last concert of the series for the grammar grades of the public schools was given Wednesday afternoon by the Woman's Orchestra. The director, Harley Hamilton, preceded each number with an explanatory talk. When one considers the ages of the 1,500 children listening, from

His Lass," Gerard Barton; "Where the Bee Sucks," Arne. Mrs. Hennion Robinson accompanied.

Grace Nash, who returned not long ago from Berlin, where she studied piano with Alberto Jonás, will give a recital next week.

BLANCHE ROGERS LOTT.

MUSIC IN MILWAUKEE.

MILWAUKEE, Wis., May 1, 1909.

Florence Cross, pianist, and Leon Marx, violinist, both of Chicago, gave a concert last week in Conservatory Hall. Miss Cross has recently returned from several years' study with Moszkowski in Paris. She has a very well developed technique, considerable sureness and ease, and her playing has a wholesome musical effect that is very attractive. Mr. Marx, who has appeared here as soloist with the Theodore Thomas Orchestra, is always a favorite. He draws a beautiful tone, silvery, pure and delicate, and he is an artist in every thing he interprets.

Last Sunday the Milwaukee Musical Society gave "The Creation," with the assistance of the Theodore Thomas Orchestra and Louise Ormsby, Glenn Hall and Frederic Martin as soloists. Mr. Zietz has brought the chorus up to a high degree of perfection, and its work this year has been very satisfactory and artistic. The soloists were in exceptionally good voice, and one of the best concerts of the year was listened to.

The A Capella Choir, under the direction of William Boeppler, gave a fine performance of "Elijah" last week. Clara Milson, Mrs. Berthold Sprott and Frederick Carberry appeared as soloists.

Mrs. Norman Hoffmann gave the last of her chamber music concerts April 18, with the assistance of Leopold Kramer and Carl Bruckner, of Chicago. Katharine Clarke sang a group of Schubert songs, and the other numbers were trios by Brahms and D'Indy.

Mischa Elman appeared here this month under the direction of Clara Bowen Shepard.

J. Erich Ichmadl gave the third and last of his series of chamber music concerts this week, with the assistance of William Osborn Goodrich, baritone; W. Leonard Jaffe, violin; Herman Kelbe, violin; Albert Fink, viola; Hugo Bach, violoncello, and Ludwig Hoenig, double bass. The program consisted of a group of songs from the Schumann "Dichterliebe," the Weingartner sextet in E minor, and the Schubert quintet in A. The Weingartner number was a novelty and proved extremely interesting, especially the first two movements. The second movement the players gave with a fine spirit, and the melodious theme and attractive rhythm made the effect fascinating.

Clara Bowen Shepard announces a most attractive series of concerts for next season. Among the artists whom she will bring here are Schumann-Heink, Kreisler and Busoni.

ELLA SMITH.

Haensel Off for Europe.

Fitzhugh W. Haensel, of Haensel & Jones, will sail for Europe tomorrow, Thursday, aboard the Prince Friedrich Wilhelm. He is to take care of Haensel & Jones' European interests and intends to remain abroad about three months.

Among the operatic "possibilities" at the Metropolitan next year are "Czar and Carpenter," "Merry Wives of Windsor" and "Taming of the Shrew."



DR. J. FRED WOLLE.

Conductor of California's First Bach Festival. Dr. Wolle has conducted seven Bach Festivals in all.

eight years of age to those ready for the High School, he appreciates the good done by these concerts. The program consisted of "Grand March," "Aida," Verdi; finale from Beethoven's first symphony; two selections from "Il Trovatore," Verdi; "Humoresque," Dvorák; sextet from "Lucia," and overture to "William Tell." Other concerts have been given by the Krauss String Quartet, Orpheus Male Chorus, Mr. and Mrs. Thilo Becker, pianist and violinist; Charles Farwell Edson, basso; Mr. and Mrs. Harry Clifford Lott, baritone and pianist; W. F. Skeele, organist; Normal School Choral Club; Blanche Ruby, soprano, and Philharmonic Male Quartet.

Estelle Heatt-Dreyfus, contralto, occupied a prominent place on the anniversary program of the Galpin Shakespeare Club Friday, by singing the following settings of the poet's words: "Hark, Hark, the Lark!" Schubert; "Blow, Blow, Thou Winter Wind," Sargent; "Under the Greenwood Tree," Carl Busch; "It Was a Lover and

Tina Lerner to Return Next Season.

The announcement has been definitely made that Tina Lerner, the Russian pianist, who has just finished a most successful tour, will return to this country for a second tour the coming season of 1909-10.

During the present season Miss Lerner has appeared with marked success with the Boston Symphony, Pittsburgh, Russian Symphony and Quebec Symphony Orchestras; with various other organizations and in recitals throughout the United States and Canada. After her recent performances with the Pittsburgh Orchestra in Pittsburgh, the conductor, Emil Paur, presented her with his photograph, bearing the inscription "Der vortrefflichen Künstlerin, Tina Lerner" (to the splendid artist).



TINA LERNER.

Tina Lerner). Miss Lerner's success has been remarkable both with critics and the general public. She will shortly sail for England, where she will fill a number of engagements.

Wilkes-Barre Musical News.

WILKES-BARRE, Pa., May 1, 1909.

Spring concerts of interest were given at Orem Temple, April 4 and 18. Robert L. Litch, organist; Mrs. W. E. Woodruff, vocalist, and Josette Robertson, a young harpist of considerable talent, united in the program on the first date. Mr. McClure, organist; Arnold Lohmann, violinist, and T. R. Williams, tenor, were heard at the second concert.

April 19, Arnold Lohmann, violinist, and Paula Braendle, soprano, assisted the Concordia Society at the annual spring concert. The chorus singing was exceptionally fine, and the soloists added to the musical delights of the evening.

E. B.

Clara de Rigaud's Summer Classes.

As Clara de Rigaud has received numerous applications from singers and vocal teachers for lessons during the vacation months, she has planned to hold a summer session at her New York studio, beginning June 1, and continuing until September 15. Requests have come from all sections of the country, from those unable to study with Madame de Rigaud in the regular season.

Berlioz's "Beatrice and Benedict" will be done at Hamburg in a modernized version by Wilhelm Kieffeld and Josef Stransky.

Schumann-Heink will sail for this country from Europe on May 21.



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New York Tribune: Georg Krüger's playing disclosed a well equipped virtuoso, technically and intellectually, a pianist of sound knowledge, of correct feeling and ripe experience.

New Yorker Staats-Zeitung: Georg Krüger is an interesting pianist, who showed in Beethoven's sonata that he does not belong to the ordinary set.

The New York Times: Mr. Krüger played Bach's A minor prelude and fugue clearly and substantially. His technique is considerable and he has good qualities of tone.

New York American: The Rubinstein Etude in C major was played with terrific speed, every note being clear cut and the expression faultless.

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CHICAGO, Ill., May 1, 1909.

The 1908-09 season of the Theodore Thomas Orchestra has been, as always, one of great interest musically and educationally. Besides the regular repertory of standard works, the orchestra has presented several works, new and in the form of novelties; the complete repertory numbered, in all, 147 compositions. The list of the new works and novelties embrace the following: at the first concert, October 23, Boëlle's charming symphonic poem, "Taormina," was heard for the first time in Chicago; at the third concert, October 30, Heinrich Gottlieb Noren's "Kaleidoscope" (op. 30), received its first American hearing; the fourth concert, November 6, Liadow's "Baba Yaga," tableau music, was given; and at this same concert Emil Sauer played his own concerto, No. 1, in E minor, which was its first Chicago hearing; the fifth program brought forward an Elgar op. 12 novelty, in the form of a suite entitled "The Wand of Youth"; the sixth program, November 25, contained three pieces for orchestra (suite), op. 126, by Marco Enrico Bossi; at the seventh program, November 28, Grieg's "Old Norwegian Romance," with variations (op. 51), was heard, and also Frank van der Stucken's march, "Louisiana"; the ninth program was notable for two new works by two contemporary Italian writers, the overture, "Le Baruffe Chiozzotte," for orchestra, by Leone Sinigaglia, and Sgambati's concerto in G minor, played by Ernesto Consolo; at the eleventh concert, December 25, Pierue's concertstück for harp, was played by Enrico Tramonti; the first concert of 1909, the twelfth concert of the season, brought forward Pitzner's overture, "Das Christ Ellein" ("A Christmas Fairy Tale"), op. 20; the thirteenth concert contained the prelude and double fugue by Klose, on a theme by Bruckner, for organ, four trumpets, and four trombones, the organist being Wilhelm Middelschulte; at the fourteenth concert Glinka's "The Life for the Tsar" was given its first hearing, and also Borodin's symphony in B minor, No. 2; at the fifteenth concert, January 22, De Swert concerto for violoncello was heard, played by Walter Unger, also serenade for wind instruments, by Walter Lampe; at the sixteenth concert, three novelties were heard, Debussy's "La Mer," Ernest Schelling's suite for orchestra and piano, the composer as pianist, and Gretry's three dance pieces from "Cephale et Procris"; at the twenty-second concert, March 12, Paderewski's symphony was heard; and at the twenty-fifth concert, April 2, three pieces for small orchestra by Hugo Kaun received their first hearing. The question of nationality, always an interesting one in music, was divided among the German, Russian, Italian, French, English, Belgian, Polish, Norwegian and Texas-German nationalities. All the Germans represented belong to the contemporary period; Boëlle, Noren, Lampe, Kaun, Klose and Sauer; of the four Russians, Liadow and Pitzner, the latter a Russian-German or vice versa, are contemporaries; of the three French composers, Debussy and Pierné are contemporaries; of the Italians, Bossi, Sgambati and Sinigaglia are also contemporaries; the English, Elgar; the Belgian, De Swert; the Polish, Paderewski, and the Texas-German, Frank van der Stucken—are also of the contemporary day. The soloists who have appeared with the Thomas Orchestra besides those mentioned as exponents of new works were: Marie Rappold, who sang November 13-14 the aria "Wienachte mir der Schlummer" from "Der Freischütz," by Weber; Albert Spalding, who played December 4-5, the Saint-Saëns concerto for violin, B minor, op. 61, No. 3; Johanna Galski, who sang January 1-2 the "Dove Sono" and "E Susanna non vien," from "The Marriage of Figaro," by Mozart; Mischa Elman, who played January 15-16 the Tchaikowsky violin concerto; Alexander Petschnikoff, who played February 5-6 the Mendelssohn violin concerto; Katharine Goodson, who played February 26-27 the Brahms D minor piano concerto; Paderewski, who played March 13-14 the Saint-Saëns C minor concerto; Leopold Kramer, who played March 19-20 the Sibelius violin concerto; Ludwig Becker, who played April 2-3 the Wieniawski D minor violin concerto; and Fannie Bloomfield Zeisler, who played April 16-17 the Liszt E flat concerto. March 5 and 6 the Mendelssohn Choir, of Toronto, was heard in conjunction with the orchestra in a capella and accompanied numbers.

Gustaf Holmquist, one of the best basses of the West, has begun a spring tour with the New York Symphony Orchestra.

The musical season now about over has been one of great strenuousness and strain for both the patron and the pocketbook. The regular Chicago season may be said to open formally with the first Theodore Thomas Orchestra concert, in October, and to close with the opera, with a supplementary season of semi-professional concerts and graduating exercises. This year Chicago will also inaugurate her first music festival season. The North Shore Festival Association will father the giving of a three days' festival in the fine new University Gymnasium, June 3, 4 and 5. Four concerts are scheduled with a festival chorus of 500 voices, a children's chorus of 1,000 voices, the Theodore Thomas Orchestra and a list of soloists, including Schumann-Heink and David Bispham. Mendelssohn's "Elijah" and Handel's "Dettingen Te Deum," and the children's cantata, "Into the World," by Benoit, will be sung. The programs also include many interesting miscellaneous works for solo voice, for orchestra, and for boys' and girls' choruses. The North Shore Festival Association is composed of the following prominent Chicago people: William F. Hypes, president; Chancellor Jenks, vice president; Frank S. Shaw, vice president; John H. Hilton, secretary; John R. Lindgren, treasurer; Carl D. Kinsey, business manager. Executive committee: M. Cochrane Armour, D. H. Burnham, Dr. Abram W. Harris, C. W. Spofford, Frederick P. Vose, and H. B. Wyeth. The trustees, including officers and the executive committee, are: F. H. Armstrong, Dr. M. C. Bragdon, Mrs. H. D. Cable, C. B. Congdon, W. A. Dyche, Frank M. Elliot, Mrs. F. M. Elliot, Thomas L. Fansler, F. W. Gerould, R. C. Hall, Irving Hamlin, William Hudson Harper, C. M. Howe, Mrs. W. F. Hypes, Arthur B. Jones, Rollin A. Keyes, F. C. Letts, Mrs. John R. Lindgren, P. C. Lutkin, Dr. J. N. Mills, James A. Patten, Mrs. James A. Patten, Joseph E. Paden, Irwin Rew, and Mrs. C. L. Woodyat. The guarantors are: Wm. D. Allen, M. Cochrane Armour, Dr. M. C. Bragdon, D. H. Burnham, W. H. Bartlett, W. L. Brown, W. W. Buchanan, Charles Baird, Geo. S. Bridge, E. J. Buffington, J. M. Barnes, A. R. Barnes, Thos. Bates, C. T. Boynton, W. B. Bogert, Mrs. H. D. Cable, C. H. Chandler, H. C. Colby, J. J. Charles, Chas. F. Cleveland, E. F. Carpenter, Dr. Abram W. Harris, W. F. Hypes, John H. Hilton, James T. Hatfield, C. M. Howe, N. Dwight Harris, John H. Hardin, F. A. Hardy, H. G. Haugan, W. A. Heath, C. D. B. Howell, Arthur Hawhurst, Richard C. Hall, Irving Hamlin, W. A. Illsley,

Chancellor Jenks, Arthur B. Jones, J. W. Kepler, Rollin A. Keyes, H. N. Kelsey, F. S. Kretsinger, J. G. Orchard, Joseph E. Paden, James A. Patten, Mrs. James A. Patten, Conrad C. Poppenhusen, H. A. Pearsons, George H. Peaks, H. J. Patten, W. H. Redington, Victor A. Rossbach, Wm. F. Rollo, Irwin Rew, H. B. Riley, J. C. Shaffer, J. C. Spry, Charles N. Stevens, Walter B. Smith, Frank S. Shaw, Edwin Sherman, John W. Scott, George M. Sargent, C. B. Congdon, W. H. Damsel, Rufus R. Dawes, Charles G. Dawes, William Deering, W. H. Dunham, W. A. Dyche, Frank M. Elliot, C. W. Elphicke, Thomas L. Fansler, Frank P. Frasier, William Francis, A. L. Fanning, D. R. Forgan, C. E. Graves, M. M. Gridley, Mrs. E. P. Griswold, Charles F. Grey, F. W. Gerould, C. C. Linthicum, S. J. Llewellyn, F. C. Letts, William S. Lord, Frank E. Lord, E. S. Lacey, P. C. Lutkin, J. R. Lindgren, Mrs. J. R. Lindgren, W. S. Mason, George P. Merrick, Frank H. McCulloch, H. H. C. Miller, James Macdonald, Dr. J. N. Mills, George W. Maher, Charles R. Murray, W. Irving Osborne, James F. Oates, C. W. Spofford, Paul Tietgens, Thomas Templeton, Leroy D. Thoman, Arthur W. Underwood, Frederick P. Vose, Mrs. R. H. Wilson, H. J. Wallingford, Charles P. Whitney, W. H. Warren, C. P. Wheeler, Eugene Willoughby, Milton H. Wilson, John E. Wilder, Carl S. Williams, H. B. Wyeth, J. F. Ward, and D. L. Zook.

That Chicago has several excellent music schools to her credit has long been recognized among those who are at all interested in the art of music. Like many another Western and Middle West city, Chicago was in its early stages of pioneer environment thrust upon itself to create for itself all it needed for subsistence, physical and mental, shut away as it was in its prairie fastness from all the realms of art and literature. Necessity, however, again became the mother of invention and found a way to give form and substance, outward manifestations, to the impulses and aspirations of a skillful and ambitious people in a new world. Gradually assuming shape in various forms and by various manner of means, the ideals of the West became tangible assets in the making of Chicago not only the representative commercial city of the West, but in the creating of conditions that place Chicago among the foremost American cities in its educational advantages, especially for the study of music. The oldest musical institution in Chicago is the Chicago Musical College, founded in 1867 by Dr. Ziegfeld. Now in its forty-sixth year as one of Chicago's leading musical institutions, it will move into its new building, which has just been completed, at 246 Michigan avenue, about May 1. Equipped with all modern conveniences and containing an auditorium to be known as Ziegfeld Hall, with a seating capacity of 750, the Chicago Musical College will hold its formal opening in the near future, when a concert will be given by several new artists engaged for next season's faculty.

Another most worthy institution for the study of music is the American Conservatory of Music, founded and incorporated in 1886. Now entering on its twenty-third year it is a monument to the energy and ideals of one man, John J. Hattstaedt, president of the conservatory. There is no doubt but that time will also see this institution in a building more commensurate with its present demands and advancing development. Plans are now under way with Mr. Hattstaedt and his associates for the acquiring of more adequate accommodations. Both these schools of music employ a corps of instructors of the very best obtainable caliber of both European and American nationality and training, many of the artists being of international fame. Among those recently associated with these two schools are: Ernesto Consolo, Hugo Heermann, Wilhelm Middelschulte, Henriot Levy, Herman Devries, Karleton Hackett, Allen Spencer, Silvio Sciolti, Louis Falk, Walter Knüpfel, Ragna Linne and Victor Garwood.

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The Cosmopolitan School, an association of artists based on the co-operative plan, includes in its enrollment such sterling members of the profession as Victor Heinze, Charles E. Sindlinger, L. A. Torrens, Mrs. Willard S. Bracken, Marion Green, Leopold Kramer, Franz Esser, Clarence Dickinson, Frederick Morley and Harold Henry.

The Gottschalk Lyric School, under the direction of L. Gaston Gottschalk, more essentially a vocal school, has, in conjunction with its regular plan of tuition, the Gottschalk Lyric Club, composed of the pupils of the school, who are heard in productions of the standard operas in concert form during the regular season. It will be seen that Chicago comprises within her boundaries many excellent educational institutions for the acquiring of a musical education. The personnel of these various schools and conservatories being of the highest character in every way.

The Mendelssohn Club was heard in the third and last concert of its fifteenth season in Orchestra Hall April 29. It reflects great credit on Conductor Wild's energy and knowledge of musical literature, for presenting the Mendelssohn Club in its annual series of three concerts, in programs of such excellent worth and musical interest. Considering the dearth of material a conductor has to select from in constructing programs for male choruses, with the censure of his audience confronting him for too frequent repetition of the all too few goodly numbers, it means that a constant vigilance must be paid to reviewing, analyzing, "trying out," and separating the wheat from the chaff, in order to find a list of numbers worthy of a public hearing. The program prepared by Mr. Wild for this occasion was one of more than usual interest. The Franz Liszt "Requiem," which received its first Chicago hearing on this occasion, though not possessing particular charm, is a work of much choral interest. The numbers that appealed more strongly to the audience were: "The Bugle Song," by Arthur Foote. This composition, a very artistic work, had to be repeated by the club; another work that met with immediate approval was "The Redman's Death Chant," possessing much innate finish and creating "atmosphere," with its striking and characteristic "Huh, Huh!" accompaniment. It was one of the most enjoyable numbers of the evening. "The Hong Kong Romance," by Henry K. Hadley, sung frequently by choral societies, on this occasion received an exceptionally fine interpretation and its rhythmic pulse was one of its chief charms. The soloist of the evening was Frederic Martin. Mr. Martin sang a group of songs and the aria, "I Am a Roamer Bold," from "Son and Stranger," by Mendelssohn, an aria seldom heard on the concert stage. Mr. Martin was superb in his interpretation of it, and was recalled until he had to repeat the number. In his group of songs the "Song of the Sturdy North," by Boulton, seemed especially fitted to Mr. Martin's voice,

and he sang it with remarkable finish. The incidental solos in the choral numbers were sung by Frank Barnard, William E. Johnson and William B. Ross, tenors; Charles F. Champlin and H. E. Preston, baritones, and Dr. William C. Williams, bass. The accompanists were Calvin F. Lampert, pianist, and Arthur Dunham, organist.

The Marshall Field Chorus, under the conductorship of Thomas A. Pape, was heard in "The Creation," April 28. Excellent singing was accomplished by this chorus of 140 singers, both in tonal quality and the conception of the work. Mr. Pape evidently understands the art of controlling and directing the material he has to construct with, for the results were more than gratifying in their artistic accomplishments. Of the soloists, Helen Buckley, soprano, was the artist in everything she did. Miss Buckley has a voice of an exceptional purity of timbre and her understanding and appreciation of oratorio was an artistic pleasure in every way; William Clare Hall was the tenor, and William Beard the basso.

A delightful semi-chamber music concert was given in Music Hall, Saturday evening, May 1, by Ernesto Consolo, pianist; Ludwig Becker, violinist; Robert Ambrosius, cellist; Harriet M. Smulski, soprano, and Mathilda Rose, accompanist. The concert was given as a Dvorak Memorial Concert, and some Dvorak compositions were on the program, including the Dvorak trio in F minor, op. 65, and "Slavonic Dances," Nos. 2 and 8, also for trio. Mrs. Smulski, who has a very lovely natural voice, sang some Dvorak songs, two songs from Ronald's "Cycle of Life," and "The Year's at the Spring." Ernesto Consolo played with fine finish, style and enthusiasm a gavot by Sgambati; a gigue, by Scarlatti, and an arrangement of the "Spring Song" from Wagner's "Die Walkure." Robert Ambrosius, who drew a fine tone from the cello, played two movements from the Dvorak concerto for cello. In all, it was one of the most charming concerts of the late season.

The Apollo Club presented Pierné's "Children's Crusade" in Orchestra Hall April 26. The club sang with its usual fine tonal qualities, appreciation of contrasts and nuances, and this very beautiful work received an exceptionally artistic and sympathetic interpretation. The soloists included Mabel Sharpe Herdlen and Perceval Allen, sopranos, and Marion Green, baritone. Harrison Wild, the conductor, had the support of the entire Theodore Thomas Orchestra and Arthur Dunham, organist. Mr. Green had but a very small part as the "sailor," but the timbre of his voice, which is of exceptional beauty, and his fine breath command, made his singing of the few lines allotted to him one of the gems of the evening.

The annual meeting of the Illinois Music Teachers' Association will be held in Decatur, Ill., May, 11, 12, 13 and 14. The opening concert will be given by Henriot Levy, of the faculty of the American Conservatory. Other artists who will be heard in concert and recital are Mary Angell, pianist; Harold Henry, pianist; Arthur Dunham, organist, and William Sherwood, pianist.

Three of Adolf Weidig's orchestral works—symphonic fantasia, "Semiramis" and the "Three Episodes," op. 38—were performed in Frankfurt, Hamburg and Berlin recently at the regular symphony concerts. At the request of the conductors of those orchestras, Conductors Kaempfert, Eibenschuetz and Nikisch, Mr. Weidig conducted his

works in person. The press reports their reception by the audience as most cordial. Mr. Weidig has made arrangements to have his compositions performed next season in Munich and other German cities. On his return to Chicago, about June 1, Mr. Weidig will resume his association with the American Conservatory of Music, as formerly, as its head teacher of theory and harmony.

Christine Brooks, who has been abroad studying for the last two years, returned to Chicago April 19. Mrs. Brooks will give a song recital in Omaha, Neb., the first week of May. While abroad Mrs. Brooks was heard in several concerts and recitals in Berlin and Paris and met with great success in every way. She will be an acquisition to the musical circles of Chicago.

Alice Genevieve Smith, the young harpist, who has been filling many engagements this past season, played for the Lakeview Women's Club April 13, and for the Nashville Spring Festival April 21. Both engagements were for recital programs and Miss Smith met with great success.

The American Conservatory Orchestra, Herbert Butler conductor, will give its second concert Tuesday evening, May 11, at Kimball Hall. The annual examination of the American Conservatory will begin May 13 with the normal classes. Silvio Scionti, pianist, of the faculty of the American Conservatory, gave a recital at Springfield, Ill., Monday, April 26, with pronounced success.

William H. Sherwood gave two recitals for the Presbyterian College in Arkadelphia, Ark., April 26 and 27. The first recital was composed entirely of Mendelssohn compositions and the second one was a miscellaneous program. Mr. Sherwood met with his usual success. May E. Sellstrom, a pupil of Mr. Sherwood, was heard in recital at the last meeting of the Kenilworth Club, April 22, and was received with much enthusiasm by her audience.

Axel Skovgaard, the Danish violinist, will give a recital at the Unitarian Church at Des Moines, Ia., May 3.

Regina Watson presented several very talented pupils in recital May 1, in compositions by Chopin, Rubinstein, Moszkowski, Debussy, Watson, Brahms, Sinding and Smetana.

Marie Schade, the young Danish pianist, who was heard in recital this year in Music Hall, has joined the faculty of the Cosmopolitan School of Music for next season. Miss Schade is a very talented pianist, a well informed musician, and will find a very congenial environment in her Cosmopolitan School affiliation.

Emil Liebling presented a very talented pupil, Alma H. Wallace, in recital at Kimball Hall, April 27. Miss Wallace played a very well chosen program with good understanding and a clear, clean technic. Mr. Liebling assisted in two numbers, playing the second piano part, and Gustafina Dornbaum sang several solos. Alice Purdy, another pupil of Mr. Liebling, will be heard in concert May 3 at Kimball Hall.

The Cosmopolitan School of Music will give its first faculty concert in Auditorium Recital Hall May 3, and on May 4 the first of a series of students' recitals.

EVELYN KAESMANN.

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The Wanamaker Competition Choral Festival,

Egyptian Hall, Philadelphia, from June 24 to June 30, Inclusive.

JUDGES:

GEORGE W. CHADWICK, Director New England Conservatory of Music, Boston.

HORATIO PARKER, Professor of Music, Yale University.

DR. J. LEWIS BROWNE, General Musical Director, Wanamaker's, Philadelphia.

In all the national musical endeavor of America there is no artistic striving more worthy than that of the historic firm of Wanamaker in Philadelphia and New York. Ordinarily, a commercial house so gigantic in its own business does not concern itself with enterprises purely utilitarian and ethical, but the head of the establishment has a taste for matter more esthetic than mere money making, and to his everlasting credit, be it said, that he also has a deeper interest in the welfare of his thousands of employees than to use them solely as instruments for the financial aggrandizement of the firm whose strength they represent.

Following out his theory that the large employer of labor by no means performs his whole duty because he pays salaries promptly and ventilates his establishment satisfactorily, the senior Wanamaker started a school in his Philadelphia store, hiring the teachers and giving his employees free instruction in all the branches of education relating to commercial accomplishment. Attendance was compulsory, and the day hours spent at the school were not deducted from the pay of the pupils. Soon the advantages of the institution of learning were extended to the families of the Wanamaker employees in Philadelphia and New York, and thus hundreds of thousands of persons were reached in an educational way in the course of some years and an appreciable section of humanity was bettered and lifted into a higher sphere, while their earning capacity was increased almost incalculably, both for themselves and for their employers. A Wanamaker boy or girl, man or woman, soon came to be known in the business world as an individual of superior intelligence and equipment, and leading houses all over the country consider themselves lucky when they can procure a graduate from the Wanamaker commercial college—for the State of Pennsylvania was not slow to recognize the good work being done, and several years ago granted the school a charter and full college privileges.

Not content with success in a practical way only, the Wanamaker family, actuated by its own large love for music, decided to add a music school to its other educational schemes, and forthwith those who desired advancement in the tonal art were given instruction, furnished with instruments, and afforded every opportunity for solo and ensemble practice. The degree of talent discovered in the Wanamaker stores was so astonishingly large that before long the establishment boasted of a full complement brass band, orchestra, drum and fife corps, glee clubs, mandolin orchestra, male and female buglers, male, female, and mixed choruses, pianists, organists, solo singers, conductors, etc. Performances of band and orchestral music, cantatas, oratorios and operatic excerpts became a feature of the musical meetings held by the Wanamaker forces, and in the course of time the famous Egyptian Hall was built in the Philadelphia store, to accommodate the vast audiences that thronged to the novel entertainments given by the employees, now thoroughly skilled in the orchestral and choral repertory. Dr. J. Lewis Browne was appointed general musical director, and he devised the plan of extending the usefulness of Wanamaker's musical section by instituting a series of "American Composers' Festivals," at which our best known native composers were invited to conduct performances of their own works, given by the soloists, chorus, band, and orchestra of the Wanamaker stores. Among the composers so honored, it is necessary to mention only the names of John Philip Sousa and Reginald de Koven, in order to show the true standing and significance of the Wanamaker festivals.

A representative of THE MUSICAL COURIER attended the Sousa festival given last fall in Philadelphia, and he was astounded at the artistic standard achieved by the chorus, orchestra, band, and subsidiary musical corps of the Wanamaker musical college. To that representative, Sousa expressed himself as being deeply moved and gratified, and declared that he would lose no chance to tell other American communities and other millionaire commercial kings of the wonderful work accomplished by the Wanamakers in Philadelphia.

Always pushing forward, and never content to rest on past or present achievement, the Wanamaker concern now proposes to broaden its own musical activity and to stimulate the public interest generally of this country, by instituting a choral competition, or a festival of part singing, to which choruses of mixed voices will be invited, as well as choruses of men's voices, choruses of women's voices, choruses (vested choirs) of men's and boys' voices, mixed quartet choirs, male quartets and female quartets. The festival and the friendly competitions will be held in the

marvelous Egyptian Hall, Wanamaker's, Philadelphia, from June 24 to June 30 inclusive.

The particular value of this competition to the participants will be in having their artistic excellence determined by three judges of international note, to be named hereafter. The successful organization in each class will be publicly presented with an engrossed diploma, duly signed by the said distinguished officiating judges.

It is hoped in this way to create an interest more genuine and more lasting in its benefits than could result from the distribution of emblems or cash prizes. It requires money to gather together and bring from elsewhere men of note for sufficient time properly to judge the work of those appearing before them, and in this way more than any other it is deemed advisable to secure permanent interest in the betterment of the average part singing organization.

THE MUSICAL COURIER reprints below the conditions of the contest and attaches a participation blank:

CLASSES.

- Class "A"—Mixed Voices: Organizations of forty members, upward.
Class "B"—Mixed voices: Organizations numbering from twenty to forty members.
Class "C"—Choruses of Men's Voices.
Class "D"—Choruses of Women's Voices.
Class "E"—Choruses (Vested Choirs) of men and boys.
Class "F"—(Mixed) Quartet Church Choirs.
Class "G"—Male Quartets.
Class "H"—Female Quartets.

TESTS.

- Class "A"—"Ave Maris Stella".....Grieg
(J. Fischer & Bros.' edition.)
Unaccompanied.
"Lullaby of Life".....Leslie
(Novello edition.)
Unaccompanied.
Class "B"—"Venetian Boatman's Song".....Bach
(John Church Company's edition.)
Night Song.....Rheinberger
(Schirmer edition.)
Unaccompanied.
Class "C"—"O Salutaris".....Gounod
(John Church Company's edition.)
Unaccompanied.
Bedouin Love Song.....Foote
(Schmidt edition.)
Class "D"—"Tota Pulchra".....Ferrata
(J. Fischer & Company's edition.)
Class "E"—"Lord for Thy Tender Mercies' Sake".....Farrant
(Novello edition.)
Unaccompanied.
"O Saviour of the World".....Goss
(Novello edition.)
Class "F"—"Te Deum in B minor".....Buck
(Ditson edition.)
Class "G"—"Veni Sancte Spiritus".....Kreutzer
(John Church Company's edition.)
Unaccompanied.
"All Through the Night (Welsh)".....Smith
(Presser edition.)
Class "H"—"No Evil Shall Befall Thee" ("Eli").....Costa
(Schirmer edition.)
"The Little Dustman".....Brahms-Smith
(Presser edition.)

THE WANAMAKER COMPETITION CHORAL FESTIVAL, PHILADELPHIA—1909. PARTICIPATION BLANK.

We hereby apply for admission to the Wanamaker Competition Choral Festival (in accordance with the conditions of attached circular), beginning June 28, 1909, under

Class.....
Name of organization.....
Number likely to attend.....
City.....
State.....
(Signature of one signing for organization)
per.....
(State what office is held by the one in charge)
.....
Street and number.....
City.....
State.....
Give name of
Musical director.....
Street and number.....
City.....
State.....

With the exception of Class "F" the remaining classes are open to all, whether organized for sacred or secular work.

The tests have not been selected with the idea of putting difficulties in the way of those competing, for the

aim is perfection in finish rather than involved technical display.

The editions of the respective works must be as indicated herein, in order to insure absolute fairness when judging phrasing. The judges will employ the percentage system in arriving at results.

It is important that entries be sent in as soon as possible in order that nothing may be left undone and that the comfort of those participating may be provided for. Entries should be addressed to Dr. J. Lewis Browne, musical director, the Wanamaker stores, Egyptian Hall, Philadelphia.

The names of the eminent judges who will decide the competitions, Director George Chadwick, Dr. Horatio Parker, and Dr. J. Lewis Browne, are in themselves sufficient to insure the tone and character of the event, and the societies that carry off the favorable opinion of so exalted a jury will have accomplished something to be proud of permanently—much more so than if the fruit of victory had been a sum of money, no matter how large.

Every musician who has been approached on the subject of the Wanamaker work in music is of the opinion that it is creating lasting benefit and taking a prominent place in the general development of the tonal art in America. Those professionals, like Sousa, who have heard for themselves the results accomplished at Wanamaker's, share in the great bandmaster's amazement at the achievements of the chorus of 750 voices, the band and orchestra of eighty members, and all the other organizations of the vast musical ensemble. It is obvious that where musical training can be brought to such practical efficiency, an earnest purpose and high incentive must underlie the endeavor.

Advertising plays absolutely no part in the music activity of Wanamaker's, and this THE MUSICAL COURIER states with the utmost positiveness. The firm is trying to do as much for music and musicians in general—irrespective of affiliations, race, or condition—as it has done specifically for those in its own employ. The co-operation has been secured of all conservatories and teachers without regard to their previous connections and without regard to their attitude for or against any pianos that the house of Wanamaker handles, or in favor of any kind of pianos that may be sold by competitors. As a result of that policy, it may be predicted confidently that within the next five years Egyptian Hall and the New York Auditorium will have become the center of a new musical interest and a new form of musical development which shall cause them to be two of the most important factors in this country in the formation of musical thought and taste, the propagation among the masses of sound musical education, and the instilling of a far reaching general love for and understanding of the most beautiful of all the arts.

As another step toward the accomplishment of the ideal just outlined, George W. Chadwick has been invited to Philadelphia by Wanamaker's, for a "Composer's Day," to take place at some time after the choral festival now in contemplation. At the special Chadwick celebration, that composer's works are to be heard, rendered entirely by the musical forces of the establishment, choral and orchestral.

If there is any other country in the world where a department store is able to duplicate the Wanamaker triumph in music, or if there is any other American department store that can equal it, THE MUSICAL COURIER would be grateful to learn of the facts and will promise them as conspicuous a publication as has been given in this article to the Wanamaker doings.

Concert by Svet Pupils in Newark.

Pupils of Mr. and Mrs. Mandell Svet played at a concert in Wallace Hall, Newark, N. J., Tuesday evening, April 27. Mr. and Mrs. Svet assisted in the performance of the opening number, which was Thome's "Adagio Religioso," arranged by Mr. Svet. This was played by thirty-two violins, with Mr. Svet at the organ and Mrs. Svet at the piano. Special mention must be made of the violin playing and compositions of Jacob Rittenband, a gifted pupil of Mr. Svet. Among those who played violin numbers were: Morris Gelbond, Isabella Brylowsky, Philip Gordon, Isador Hirsch, Harry Steiner, Albert Bein, Grace A. Livingston, Samuel Grossman, Ida Beineson, W. Block, M. Fischman, M. Gordon, M. Sheininger, F. Skolnick, W. Weinstein, and S. Kidorf. The pianists of the evening included: Rose Lerhoff, Elizabeth Warschawsky, Ruth Zwaifler, Celia Beineson, Fannie Lustbader, Esther Block, Helene Katzin, Frieda Katchen, Beatrice Dunwoody, Esther Roberts, Ida Miller, and Matilda Brodsky. The pupils in the composition class who had works performed were: Miss Brodsky, Philip Gordon, Mr. Rittenband. The orchestra also played "The Gayety March," a piece by Mr. Svet. Mrs. Svet is at the head of the piano department, and Mr. Svet is the violin master and teacher of the theoretical branches.

At the Prague Philharmonic concerts Ottenheimer led Bruckners' eighth symphony and Bodansky conducted Beethoven's ninth.

CORNELL SUMMER SCHOOL OF VOCAL INSTRUCTION AT GUILFORD, CONN.

In announcing the fourth season of the A. Y. Cornell Summer School of Vocal Instruction, it seems appropriate to call attention to the pre-eminent capacity of Mr. Cornell as a teacher of the voice. Mr. Cornell has devoted years of serious thought to the study of tone production under the most eminent teachers in this country and Europe, and has deduced therefrom a system of teaching which has been productive of unusually successful results. Mr. Cornell is a thoroughly trained musician, a pianist and organist of no mean repute, and fully acquainted with the theory of music, musical history, composition, etc. This equipment renders him particularly desirable as a teacher of singing, and his ability as a coach is regarded as second to none in the City of New York. Mr. Cornell as a singer has achieved a very enviable success, and at his recital in Carnegie Hall he clearly evidenced his ability to control and manipulate his vocal resources to the fullest artistic capabilities. Mr. Cornell's experience as first assistant to Edmund J. Myer at the National Summer School of Music at Chautauqua and Round Lake, N. Y., for six years, his large class of private pupils and the desire of many out of town pupils to continue their study during the summer season, warrant the assumption that the A. Y. Cornell Summer School of Vocal Instruction will repeat the great successes of its former seasons. The season begins July 5 and ends August 14, making six full weeks. The system of study is logically systematized, and, as taught at the Summer School, is divided into six divisions, as follows:

1. The removal of all muscular interference.
2. Breathing and breath control.
3. Tone reinforcement.
4. Tone color and tone character.
5. Diction.
6. Interpretation.

Mr. Cornell is a great believer in the efficacy of class lessons. In addition to the pupil's private lessons, the entire class is assembled four days each week for the class lessons. The importance of class lessons cannot be overestimated, for in the class lessons the principles of the system are thoroughly discussed and the devices used for the application of the principles comprehensively investigated. This cannot be done thoroughly in the private lesson, as only the needs of the individual pupil occupy the attention, while at the class lessons all possible viewpoints are provided and all possible conditions explained through comparing the voices of different pupils, and illustrating the discussed point with the voice of a pupil adept in this particular condition. For teachers, it is a great opportunity to study all varieties of voices, and more knowledge of the vocal difficulties met with in various kinds of voices may be obtained than is possible, except through years of experience. For singers it is invaluable, as some point which is confusing and difficult of understanding in one's self is frequently cleared up by observing the treatment of this same difficulty in the voice of another.

The students of the A. Y. Cornell Summer School live daily and hourly for six weeks in a delightful musical atmosphere, socially and professionally. They come in contact with live, wide awake singers and teachers from all parts of the United States, and cannot fail to acquire new and advanced ideas and renewed energy and enthusiasm. The school offers to singers and teachers a special and unique course of study, a definite, practical and logically formulated system; a study of the singing voice from the objective as well as the subjective side of the question,

where teachers and singers can study practically not only their own voices, but all other voices as well. Classes in French, German and Italian are formed under experienced teachers. Private or class lessons in sight singing and ear training are also provided for.

Guilford is a charming old colonial town on the Shore Line division of the New York, New Haven & Hartford Railroad, situated about 17 miles east of New Haven, only about three hours' ride from New York. It is splendidly adapted to the needs of a summer school. Persons desiring to combine recreation and study will find the quiet of the old town, with its natural scenic beauties and historic associations, most attractive. Long Island Sound is only half a mile away, and the country round is famous for its beautiful drives.

A large descriptive circular, giving further details, may be had on request of Mr. Cornell, at his studios, 607-608 Carnegie Hall.

A number of the Cornell pupils occupy prominent positions as teachers and singers throughout the country. Among those singing in New York may be mentioned: Reed Miller, tenor, Brick Presbyterian Church, New York; Mildred Graham-Reardon, soprano, Calvary M. E. Church, New York; Samuel P. Brown, basso, Embury M. E. Church, Jersey City, N. J.; William St. John, tenor, Memorial Presbyterian Church, Brooklyn, N. Y.; Hazel Hatfield, contralto, St. John's P. E. Church, Jersey City, N. J.; Forrest Lamont, tenor, Clinton Avenue Congregational Church, Brooklyn, N. Y.; Richard Campbell, basso, Calvary M. E. Church, New York; Oscar Braun, tenor, Alexander Avenue Baptist Church, New York; Edith C. Frantz, contralto, St. Andrew's P. E. Church, East Orange, N. J.; George W. Reardon, baritone, First Congregational Church, Bound Brook, N. J.; Marion Vernilye, soprano, West Farms Presbyterian Church; Lois Ewell, soprano, Aborn Opera Company (Brooklyn engagement).

MUSICAL EDUCATION IN KIRKSVILLE.

KIRKSVILLE NORMAL SCHOOL, 1
APRIL 27, 1909.

There will be rehearsals for the chorus, orchestra and soloists Tuesday, Wednesday and Thursday nights of this week. The stage for chorus and orchestra has been completed, and all rehearsals will be held in the auditorium. The final rehearsal will be held Friday afternoon, when Esther May Plumb will be here to sing the contralto solos in "Olaf Trygvason." The following program will be given Friday night: Von Weber's "Hymn" by the chorus and orchestra and the following soloists: Mrs. Russ Coplantz, soprano; Roberta Minter, mezzo soprano; A. Z. Prescott, tenor; "Olaf Trygvason," Normal School Chorus, orchestra and the soloists: soprano, Mrs. Russ Coplantz; contralto, Miss Plum; bass, Russ Coplantz; tenor, A. Z. Prescott. Besides these, Miss Plumb will sing four solos and Carlo Fischer will play three cello solos. The program for Saturday afternoon for the Minneapolis Symphony Orchestra, with Emil Oberhoffer, conductor, appeared in last week's paper. Saturday night "The Creation" will be sung by the chorus and the following soloists: Louise Ormsby, soprano; Garnett Hedge, tenor, and Arthur Middleton, bass. These will be accompanied by the Minneapolis Symphony Orchestra, with Capt. D. R. Gebhart, conductor.

CLARA SANFORD.

The Bonn Male Chorus will celebrate the fiftieth anniversary of its existence in June. A three days' music festival is to honor the occasion.

Mrs. A. M. Virgil Gives Piano Recitals with Talented Pupils.

The last three recitals of a series of six were given by Mrs. A. M. Virgil and some talented pupils at Mount Vernon, N. Y., St. George, S. I., and Philadelphia, Pa. The first mentioned was played by three ten-year-old little girls, Marion Blair, Emma Lipp and Lucille Oliver. This was one of the prettiest and most charming of children's concerts. But few young ladies of eighteen or twenty years of age could play with more ease, accuracy and genuine musical feeling and expression. Little Marion Blair opened the program with the fantasie in D minor by Mozart. This was followed by a "Cradle Song," Barilli, and "Valse B Flat," Godard. Later she played two more brilliant compositions, "Columbine," Delahaye, and "Polonaise," Decevee. This tiny little maiden surprised the audience with the breadth of tone she produced. Little Emma Lipp entertained the audience with "Invention No. 8," Bach; "Humoresque," Mrs. Virgil; "Dragon Flies," Berger; "Cradle Song," Menckeldt, and "Tarentelle," Heller. Little Lucille Oliver's numbers were "Hunting Song," Mrs. Virgil; "Caprice," Mrs. Virgil; "Gigue," Mrs. Virgil, and "Waterways of Venice," Mil-denberg. She closed with the brilliant and showy "Chromatic Waltz," Godard.

As usual, Mrs. Virgil gave a short talk to the audience in regard to piano study, and little Lucille Oliver illustrated the ideas that Mrs. Virgil advanced by executing on the piano the scale of C, velocity 800 notes per minute, arpeggios 700 notes per minute, and chords at a velocity of 260 notes per minute. Nearly the same things could be said of this trio. They all deserved praise for clearness of tone, accuracy, and for a good understanding and expression of the musical ideas contained in their pieces. Little Lucille Oliver may be congratulated on already possessing a technic which is generally considered far beyond the reach of players of twice her age. The audience was highly pleased with the playing, and many stopped to express to Mrs. Virgil the desire that she would favor them again with another recital.

Tuesday evening, April 27th, a large number of the people of Staten Island braved the stormy weather to attend the recital given at Curtis Lyceum. Eda Bessi, of South Beach, Staten Island, took a prominent part in this recital, and deserved much praise. She played "The Staccato Caprice," by Vogrich; "The Flatterer," Chaminade; "Czardas," MacDowell; "Serenade," Moszkowski; "La Gazelle," Hoffman, and "Florence Waltz," Liebling. Her playing was noted for beautiful tone quality and delicacy of expression, and for her self composure. Staten Island may well be proud of such a player. Harry Tierney and Lucille Oliver, the concert players of the Virgil Piano School, were the other soloists of the occasion. It was plain to see that the audience considered the playing phenomenal. Fully half of the audience remained to congratulate Mrs. Virgil and her players on the enjoyable playing to which they had listened.

Mrs. Virgil and her two concert players, Lucille Oliver and Harry Tierney, gave a recital at Griffith Hall, Philadelphia, and although again the weather was inclement and very disagreeable, still, Griffith Hall was very nearly filled with an interested, music loving audience. There are a large number of teachers teaching the Virgil method in Philadelphia, and a large number of pupils studying it. This accounted in part for the warm welcome received by Mrs. Virgil and her players. Mr. Tierney's brilliant playing was a revelation when it was known that he had studied at the school only two years. That such results could be attained in so short a time seemed and is really wonderful.

His numbers were especially adapted for displaying the highest bravura and brilliancy of style.

The Beethoven number was the opus 53, which was splendidly given. Later he gave "La Campanella," Liszt; "Man Lebt Nur Einmal," Strauss-Tausig, and "The Eleventh Rhapsodie," Liszt. His quiet numbers were "Moment Musical," Moszkowski, and "Spring Night," Schumann. Mr. Tierney is gifted with a highly musical temperament, and, while his playing at times may be almost too intense, still this would hardly be considered a fault, since it is undoubtedly due to youthful enthusiasm. Some two or three hundred people were introduced to Mrs. Virgil and her players after the recital. Complimentary remarks were showered on the players, quite a number saying that Mr. Tierney was a young Paderewski.

Litta Grimm's Western Tour.

Litta Grimm, the contralto, is filling engagements in the Middle West. Yesterday, May 4, she was the soloist at the concert of the Eurydice Club, of Toledo, Ohio. Today, May 5, Miss Grimm is to sing at Conservatory Hall, in Cincinnati. May 6 and 7, she is to be one of the artists to appear at the Music Festival in Connersville, Ind.

"La Borghesina," by Auguste Machado, a Portuguese composer, was produced at the Lisbon Opera not long ago.

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HOTEL NOTTINGHAM,
BOSTON, MASS., May 1, 1909.

The progress on Boston's new opera house is nearing the detail stage, thus seemingly slower than usual. The work of getting ready is necessarily tremendous, and yet the movements of the management are quiet and amazingly smooth. This week, May 4, Henry Russell leaves for Europe, presumably to close contracts with other singers. The subject of costumes is just now of engrossing interest to those concerned, and THE MUSICAL COURIER's Boston representative was allowed to examine some newly arrived samples from London and Paris shops, and it was no less entertaining to listen to wise heads, men at that, discuss the whys and wherefores of color and fabric, fringe or no fringe, and note the hair-breadth differences in prices—all showing the enormity of the undertaking. Away down on North street, dozens of women, skilled in handicraft and artistic designing and creating according to traditions in costuming, are hard at work, fashioning the stuffs purchased into what goes to make, in some degree, at least, the success of the operas to be heard on our Boston Opera House stage next fall. This side, pre-eminently essential in the successful production of opera, is often forgotten, that is, the Needle behind the Art, after all, is pretty much the dominating feature, if one stops to think about it. We hear about this and that singer, this and that conductor, and so on, but we seldom hear anything concerning the army of artists back of the beautiful costumes. It is an interesting sight, this North street sewing room, and would prove so to the many who will ere long clap and praise the wearers of this toggery now under way. Then, as to scenery: over ninety complete sets are in process of construction, under the direction of Delfino, whom Mr. Russell brought over from Europe for this special line of work.

A very interesting service, held in Temple Israel, Friday evening, and constituting what is known as "Music for the Synagogue," with its accompanying ritual of the Jewish Church, drew a large audience. Henry L. Gideon, organist of this church, prepared the program, besides playing a solo in the middle of the service. Arthur Foote composed this music while at East Gloucester in the

summer of 1901, and it was sung by the regular quartet which sings at the synagogue's Saturday service, and the chorus which sings on Sundays, Frances Dunton Wood, soprano; Bertha Cushing Child, contralto; Bruce Hobbs, tenor, and John Phillips, bass, making the regular choir, with Mr. Adelheim as the cantor of the Temple, and singing most of the incidental solos in Mr. Foote's beautiful work. Rabbi Charles Fleischer, a man of indefinable grace and charm of presence and speech, gave a valuable talk and explanation of the service, and especially endorsed Mr. Foote's treatment of the subject, showing how the latter had served the purpose in his musical numbers, and caught the simplicity of the Jewish service, whether orthodox or not. There are fifteen numbers written by Mr. Foote, all of these being short, and these, with the exception of two, were sung. There is much real rhythm and beauty in the work, and its production engrossed the hearers. Mr. Foote conducted, and this gave all a new enjoyment to the evening.

The musical season is past, or is so considered, after the final concert by the Boston Symphony Orchestra has been given in Boston. Conductor Max Fiedler's first season in Boston as head of one of the world's greatest orchestras has been blessed with comparatively few if any complaints from the fanatics who aggressively arrogate to themselves yearly the prerogative of selecting the programs for Boston's delectation. That Mr. Fiedler has pleased his audiences, individually and collectively, means much, and seems sufficient to stamp him as a superlatively great conductor, a musicianly musician, and a man of superior judgment and intelligence. The final rehearsal and concert, then, were of sufficient public interest completely to fill Symphony Hall. The program, including as it did Beethoven's colossal ninth symphony in D minor (participated in by the Cecilia Society and four soloists, to wit: Laura Combs, soprano; Gertrude May Stein, contralto; Theodore van York, tenor, and Myron W. Whitney, bass), and Mozart's symphony in D major (K 385), anticipation naturally ran high. On the whole it was an ideal performance; many splendid climaxes, and a play of imagination and poetic feeling marked the Beethoven number. The choral part was not long, only a beautiful climax to the final movement, and the soloists were not given much showing, but the work done by them was a complement, as it were, to the whole. The soloists, then, were not as individual singers, for Beethoven seems to have had another purpose, but the quartet did fine work. The chorus singing was of extraordinary value, and was trained by Wallace Goodrich. The demonstration was enthusiastic on all sides, and Mr. Fiedler's first Boston season closed with applause of the genuine kind from a great concourse of musical devotees and admirers of this admirable conductor and gentleman.

Helen True, a young soprano, and daughter of Dr. True, of Marblehead, announces a song recital to be given at the Tuileries May 13, with a long list of patronesses at its head. The affair will be at high noon, and those who have heard Miss True sing anticipate a vocal treat, as she is especially gifted with musical intelligence and considerable vocal equipment for one who is still a pupil and who has

assayed but little or no professional work. Miss True has not yet announced her program.

Charlotte Greene, better known perhaps as Mrs. George Greene, will give a rehearsal with her voice pupils early in June at the Tuileries, and another in Beverly, at her summer home, which is quite near the water front, hence affords charming views. Esther, one of the daughters, will play several piano pieces, as she is a very talented young musician, and is a pupil of Richard Platt, of Steinert Hall. Her other twin daughter, Ruth, is engaged in study at the Art Museum, but possesses a good voice, hence will be heard at the recital.

A chamber concert to be given by the Lekeu Club as a benefit for the Morgan Memorial Fresh Air Work is announced. The personnel of the club is: George Copeland, Jr., piano; Fred Mahn, first violin; Frank Currier, second violin; A. Gietzen, viola; T. H. Cabot, cello, assisted by Bertha Wesselhoeft Swift, soprano. The concert will take place in Steinert Hall Friday evening, May 14.

Cora Cutter Wellman, daughter of E. Cutter, Jr., is just now singing at Park Street Church in the place of Caroline Gardner Clarke-Bartlett, who recently resigned on account of her fast growing work in both Springfield and New York. It has not yet been decided, however, who will fill Madame Bartlett's position permanently.

Pupils of Everett E. Truette will give an organ and piano recital at Eliot Church, Newton, on the evening of May 6. The following pieces will be played: Toccata in C, J. S. Bach; intermezzo in D flat, Hollins; "Marche Religieuse," Guilmant; capriccio for piano, Mendelssohn-Bartholdy; vision in D flat, Rheinberger; sonata in D minor, Topfer; canzona in D, Wheedon; second sonata, Mendelssohn-Bartholdy; "Marche Funebre et Chant Seraphique," Guilmant; "Christmas Fantasia," Dethier; concerto, G minor, with orchestral parts supplied by the organ, Mendelssohn-Bartholdy. All of the pupils appearing are announced on the program as having positions as organists in different well-to-do churches here and there.

Heinrich Gebhard, the eminent pianist, will sail for Europe June 17, remaining there until November and probably until Christmas. Mr. Gebhard will give several programs while in the "old country," and will visit many historic places, among them the scenes of his early studies while in Europe. Mr. Gebhard has had one of the most brilliant seasons of his career, filling engagements from early fall till late spring.

Clara Tippet, whose work is constantly growing, can boast of about as many professional pupils on her list, past and present, as the average teacher in the East. Among these are Grace Bonner Williams, who is to sing at the Springfield Festival; William Alden Paul, instructor and choir director at the Theological Institute at Cambridge, Mass.; Helen King Marshall, director of music in the school of Kennebunk, Me.; Ethelynde Sylvester Smith, of Portland, and who is winning many honors here and there in the New England States; Grace Horne, director of music in the Brookline schools; Florence Kimball (Chicago); Grace Homsted (Seattle), Louise Ross, Grace D. n. kin and others, all of whom declare that they have never had so painstaking and artistic a teacher, also that when a program is announced by Mrs. Tippet as being ready for the public ear, it is really ready in every sense. Mrs. Tippet's public recital for her pupils will be given some time in May, and will be an invitation affair.

It was a gala day down in Worcester, Mass., last Thursday when the Art and Music Department of the Woman's Club gave a brilliant afternoon "With New England Composers," a chorus of women having been trained and conducted by one of Boston's leading vocal teachers, Marie L. Everett, who has had a large class of voice pupils in that city for several years, so it was natural that the committee should seek one of Miss Everett's musicianship to direct these singers on so auspicious an occasion. Prior to the opening, Olive Brooks, chairman

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of the committee, presented Miss Everett with a beautiful ebony baton with tips of silver, these words being engraved on the end which is held in the conductor's hand: "Miss Marie Everett, from the Worcester Woman's Club, April 28, 1909." The latter responded with a bright speech. There were three numbers by the chorus: "Summer Wind" (MacDowell); "Fairy Lullaby" (Beach); "Behind the Lattice" (Chadwick); and in speaking of Miss Everett's excellent work the press states: "The delicate shading, clear enunciation and intelligent interpretation made an excellent impression." Miss Everett announces four separate recitals to be given this month by her pupils, Gladys Talbot, Grace Gilman, Alice Jewett and Marjory Bowersock, also several programs by her Worcester pupils.

Katherine Ricker, contralto, sang at the May Breakfast given by the Home Club at the Vendome Thursday afternoon. The following songs were given: "May Morning," Denza; "The Little Fellow Dreaming There," Schmidt; "My Laddie," Thayer; "When the Roses Bloom," Reichardt; "The Nightingale Has a Lyre of Gold," Whelpley. Miss Ricker distinguished herself by singing to the delight of all who heard her. Miss Ricker will be heard in a recital at Dobbs Ferry May 13, when she will sing a program of several new pieces.

In the regular course of pupils' recitals at the Faellen Pianoforte School, Thursday evening, Alice Fortin, a young Canadian girl, who has studied at the school for the past four years, graduating this June, played a program which might be emulated by those of greater professional claims. The chaconne of Raff for two pianos opened her program, Carl Faellen, her teacher, assisting at the second piano. Following this, the overture from twenty-eighth cantata (Bach-Saint-Saëns), andante from three part studies (Bach-Faellen), bourée from fifth violin sonata (Bach-Saint-Saëns), two Mendelssohn pieces, "Marche Militaire" (Schubert-Tausig), "At the Fountain" (David-off-Vogrich), "Etude de Concert," op. 64, No. 2 (Moszkowski); "La Fileuse" (Balakirev), a Chopin group and Liszt's "Hungarian" fantasia, the orchestral parts being played by Mr. Faellen. It was an unusual recital in many ways, and showed Miss Fortin to have a knack for memorizing lengthy programs, a colossal capacity for work, and a technic and appreciation which will yet make for her a place among musicians. Her sense of contrasts must become more sure, and her use of temperament will have to assume much more delicacy, but she is a very young woman yet and has many valued qualities. Mrs. H. H. A. Beach was enthusiastic over the recital.

The advanced pupils of the New England Conservatory of Music will be heard in a concert at Jordan Hall Wednesday, May 5, which will be the twenty-first concert. John Snyder, Reading, Pa.; Edwin Sawtelle, Cambridge; Otis Drayton, Boston; Gertrude Urban, Dorchester; Pearl Dillon-Woods, Chardon, Ohio; Emily Weeks, West Medford; Ethel Keach, Chestnut Hill and Clare Cornick are those who will appear in the program.

The ever popular "Pops" begin this week at Symphony Hall. It will be the twenty-fourth season and fifty-five men from the Boston Symphony Orchestra ranks will be conducted in turn by Gustav Strube, Arthur Kautzenbach and Andre Maquarre. The program for the opening night will be this: "Marche Militaire," Schubert; overture, "Sakuntala," Goldmark; menuet, Lully; waltz, "Buergerweisen," Strauss; selection, "Pagliacci," Leoncavallo; "A Fairy Tale," Strube; "Indian Dance" from suite No. 2, MacDowell; overture, "The Bronze Horse," Auber; selection from "Little Nemo"; "Dollar" waltz, Fall; march, "Nechledil," Lehar.

Sigrid Westerlind, a singer from Stockholm, will give a recital in Steinert Hall next Saturday evening.

George Hills and Charlotte Williams were married Thursday at high noon, sailing for Europe the day following, to be gone until July. Mr. Hills is a promising lawyer and filled the position of secretary of the Cecilia Society during the past season, while the bride is a singer who has studied in Europe, filling the place at Union Church as soprano soloist, but recently being engaged for the First Church at Cambridge, where Gertrude Holt has been singing for several years. Their many musical friends extend congratulations.

Thursday evening at Sanders Theater, Cambridge, the final concert of the season was given by the Boston Symphony Orchestra, Conductor Max Fiedler paying a most graceful tribute to one of the Harvard "boys," namely, Philip Greely Clapp—well known to the musical fraternity here for his genius in composition—by playing the latter's work—a tone poem called "Norge" (Norway), which won for the composer a great deal of commendation last year. This composition was selected from a number of others, and was later performed by the Pierian Sodality of Harvard, of which Mr. Clapp is the conductor. Its merits are very apparent, and of its purpose Mr. Clapp is said to have given the following: "Norge" is scored for a full orchestra, with piano obligato, the latter furnishing color. The music is not so pictorial as impressionistic and subjective—and Mr. Clapp goes on to say that the hearer must imagine himself in Norway watching the midnight sun. The first part gives two themes at the beginning, one by the violin and the other by the full orchestra. The imagination of both players and hearers must be keenly alive, and if so the results are satisfying in the extreme. Mr. Clapp deserves hearty recognition for this really worthy composition.

Bertha Cushing Child, contralto, sang with the Choral Society of Portland, Me., last Thursday evening, and hastened back to Boston to fill her place in the choir of Temple Israel in the special service conducted by Mr. Foote on the evening following. In May Mrs. Child will sing at the graduating exercises of the Deaconess' Training School; then at the concert given by the Copley Society; later at the "Café Chantant" of the Professional Woman's Club and in a recital at New Bedford, Mass; in a concert at the Malden Auditorium, which will be given for the benefit of the hospital fund; before the Men's Club in Dorchester; in a recital with Elizabeth Marsh, under the Tuesday Morning Club's auspices, and in a concert for the Young Women's Christian Association to raise money for making better homes for working women. Other bookings for June follow.

A Debussy program is of special significance to the musically progressive just now, and when played by one as prolific in pianistic gifts as George Copeland, Jr., has shown himself to be, the interest is twofold, so on last Monday evening Chickering Hall held an audience of more than the average size to hear this musician, who has proved his standards to be among the highest and his determination good. There was verve and artistic swing, and there was also good technic, unusually fine rhythm and a delightful appreciation of Debussy himself; that is, fine tonal contrasts and the like were displayed in the playing of Mr. Copeland. Mrs. Graves, who gave assistance, sang several songs with a certain individual charm which made her a positive delight to hear. She had coached for some time with Madame Salisbury.

Lilla Ormond, contralto, was the bright particular star at the final concert given by the Musical Art Club in Jordan Hall Monday evening of last week, carrying off most of the honors for her beautiful singing of these charming songs: "Les Berceuses," Faure; "Fetes Galantes," Hahn; "Down in the Forest," Ronald; "Flower Rain," Schneider. Always properly befrocked and with a most pleasing and unaffected personality, Miss Ormond has taken Boston literally by storm, which means much in this conservative city, where an artist generally has a long and circuitous route to find success. After each song there was enthusiastic clapping, and Miss Ormond gave a couple of encores. The program opened with Elgar's "Fly Singing Bird" and "Chœur de jeunes filles de Sandomir" (from the opera "Boris Godounov"), and given its first performance in America, with J. D. D. Coney conducting and Albert W. Snow accompanying. Following these Alwin Schroeder, cellist, played a group of pieces. Edith Thompson played some piano selections, and the chorus gave songs with harp and horns (opus 17), Brahms; Heinrich Schuecker, harp, and Messrs. Hess and Hain, horns. The final chorus was very impressively sung, and was Liszt's "One Hundred and Thirty-seventh Psalm," with Marie Sundelius furnishing the soprano solo, and Edith Jewell,

Heinrich Schuecker, Mrs. H. P. Ballard and Albert Snow the violin, harp, piano and organ parts, respectively. The concert was one which drew a very representative audience, and was perhaps the most enjoyable of any given by this club during the season.

Richard Platt, the teacher and concert pianist, has been busy this spring with various engagements here and there. Recently Mr. Platt played a program at Radcliffe College, and the week following he appeared before the Harvard Musical Association, when two of his own compositions, "Dusk" and "The Gulls," were played and proved very interesting, as these same pieces received special recognition when first heard on Mr. Platt's recital program during the winter. The other selections given at the Harvard Musical Association were a group from Chopin, Ravel's "Sonatine," Schumann's "Kreisleriana," opus 16, Nos. 1, 2 and 5, and others. Monday, May 3, this artist will be heard in Troy, N. Y. Mr. Platt's large following of piano pupils causes his time to be very much filled, and he is accounted as being among the finest, most painstaking and intelligent teachers of piano in the East.

Caroline Gardner Clarke-Bartlett left Boston Friday morning for New York, stopping en route in Springfield, Mass., where for an entire day good-bys were in order, she having a large and interested class there which has received her instruction during the past season. The morning of May 4, on the steamship Wilhelm II, Madame Bartlett sets sails for London, England, in company with Madame Nordica. The studios of the former will be kept open by her assistant, Winburn Adams, until the latter portion of June, when the summer camp at Waterloo, N. H., will be the rendezvous until the first of the autumn months sets in. While in New York Madame Bartlett sang for several managers and conductors preparatory for next season's engagements.

WYLYA BLANCHE HUDSON.

Harp Concert by Edith Davies-Jones.

Edith Davies-Jones, the Welsh harpist, assisted by Steadman Jones, tenor; Leo Schulz, cello; Harry Rowe Shelley, organist, and Anna Jewell, pianist, gave what was undoubtedly one of the best concerts of the late season at Mendelssohn Hall Friday evening of last week. The program follows:

Trio, Salve Regina, op. 58.....Karl Matys
Harp, Cello and Organ.
Songs—
Last WatchPinsuti
BelovedGoring Thomas
Harp solo—
Plain of Rhuddlan (Welsh Melody).....John Thomas
Valse de Concert.....Haselmann
Cello solos—
AriaBach
MenuetKlein
Dance of Sylphs.....Poppet
Songs—
Where E'er You Walk.....Handel
Liam y Cariadus (Lover's Leap).....R. S. Hughes
Cello and harp, Nocturne de Chopin, op. 9, No. 2.....Servais
Harp solos—Welsh melodies—
Britain's Lament (Cwynfan Prydain).....Thomas
Megan's Daughter (Merch Megan).....Thomas
Trio, AndanteThome
Harp, Cello and Organ.

Mrs. Davies-Jones, who is the wife of the tenor, plays the harp skillfully. She is an uncommon musician, and with her musicianship combines magnetism and womanly charm. As one encore of the evening she played with much feeling an arrangement of the old song, "Believe Me, if All Those Endearing Young Charms." Mr. Jones has a voice of remarkable power and sweetness. He sings with that natural beauty and sympathy that are characteristic of Welshmen, who are born singers. He has style and dramatic ability, as well as vocal accomplishment. Miss Jewell once more proved her worth as a pianist in the accompaniments she played for Mr. Schulz. The popular cellist played with his usual finish and warmth, and added "The Swan," by Saint-Saëns, as an encore, Miss Jewell giving a particularly beautiful accompaniment. A fine audience applauded the concert.

Jadlowker, the Russian tenor, will sing the chief role in the Metropolitan's production next season of Tchaikovsky's "Pique Dame."

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SOPRANO



PHILADELPHIA, Pa., May 3, 1909.

Although the Metropolitan and Manhattan Opera forces have been scattered to the four corners of the earth for a time, there is still an occasional opportunity to hear grand opera of no mean order in this city. Beginning tonight, the Ivan Abramson Italian Opera Company will take possession of the Chestnut Street Opera House for a two weeks' engagement, presenting "Aida," "Carmen," "Lucia di Lammermoor," "Il Trovatore," "La Traviata," "Faust," "Cavalleria Rusticana" and "I Pagliacci." Those who remember the excellent work of this company when it sang at the Academy of Music and Grand Opera House will be eager to attend these performances.

Another operatic performance that claims the intense interest and most loyal support of every music loving Philadelphian is the Philadelphia Operatic Society's spring performance at the Academy of Music, May 21. In a couple of years this organization has made a wonderful name for itself as the largest, most ambitious and most successful amateur operatic society in the country, and probably in the world. In the matter of carefully drilled fresh-voiced choruses, three hundred strong, no professional opera company can begin to compete with the society's work, while the ease, ability and stage presence of the principals, all of our own city, have been scarcely less wonderful. In fact, there is a pleasure in hearing and seeing an opera, as artistically presented by these enthusiasts, which has never been experienced when listening to the greatest professional organizations, for here all is art and enthusiasm. Every member sings for the love of singing. There is no money in the thing—simply work and hard work, with the joy of work for the only reward. At this spring performance a double

bill will be presented. "Hoshi-San," a Japanese opera by Wassili Leps, who is well known as a Philadelphia musician, whose compositions have been played by the Philadelphia Orchestra with success; indeed, Mr. Leps has had the honor of conducting this orchestra on more than one occasion, and is a warm admirer and close friend of Carl Pohlig. The other opera to be heard will be the ever popular "Cavalleria Rusticana." The soloists will include Isabel Buchanan, Marie Zeckwer, F. C. Freeman, Horace R. Hood, J. Shuttleworth, W. Garrell Rodgers, Thomas Mohr, John Lamond, Nancis France, Lola C. Parker, Rebecca Conway, George Dundas, Carl H. Robinson. Wassili Leps will conduct "Hoshi-San" and S. Behrens, local representative of the Metropolitan Opera Company, will conduct "Cavalleria."

A concert of excellent parts and great variety took place at Witherspoon Hall Thursday evening, April 29. Those taking part were Bourke Sullivan, bass; Mary Smith, soprano; the Hahn String Quartet and Ellis Clark Hammann, pianist. The first number on the program was "Three Bohemian Folk Songs" by Suk, strange, sad, yet passionate, exquisitely played by the Hahn Quartet. This was followed by Mr. Sullivan in a group of songs which showed to advantage the charm and manly quality of his voice. Following came solos, vocal duets, and numbers for strings. Those which seemed to give the most pleasure being a concert etude by Sinigaglia and a soprano solo by Miss Smith, "Ah non Credea—Ah non Giunge" from "Sonnambula." Very beautiful also were Mr. Sullivan's singing of "Bonjour Suzon," Pessard, and Miss Smith's "A Gift from You," by D'Hardelot, with violin obligato, played by Frederick Hahn. The sympathetic accompanying of Ellis Clark Hammann added very greatly to the general excellence of the concert.

Marie Zeckwer, who is shortly to be heard in one of the leading parts of the new opera "Hoshi-San" at the Academy of Music, with the Philadelphia Operatic Society, is now under the management of Haensel & Jones, 1 East Forty-second street, New York.

Sunday evening, May 2, Haydn's oratorio, "The Creation," was given at the First Baptist Church. When the brown old earth is waking up to put on its covering of green and creation seems to be taking place anew, Haydn's masterpiece is indeed most appropriate and timely. At Sunday's performance the solo parts were sung by Isabel Buchanan, soprano; Nelson Chestnut, tenor, and Edwin Evans, bass.

The Sternberg School of Music gave its nineteenth annual matinee at Witherspoon Hall Saturday, May 1. The audience filled the hall, and enthusiasm for the work of the school as a whole and of the many pupils who took part in the program, was felt to be in the very air. While the school's work for the year is by no means over, the closing date not being until June 26, it seemed as though this concert was really a climax of the season's work, and so the enthusiasm and approval of the fathers, mothers and friends seemed to say, "Well done, student, and well done, teacher. This year's work has not been in vain." On the program were part songs, choruses, piano solos, duets, quartets, and sextets, vocal solos and concerted numbers for piano and orchestra, among which were the Grieg concerto and the Schumann concerto. Other numbers of special interest were a trio for violin, piano and cello, a Beethoven sonata for piano, a chorus by Elgar

with orchestral accompaniment and a Liszt tarantelle for piano. Those taking part were Carl Doering, Robert C. Brown, I. Cahan, Mary Warfel, Marie Sweeney, Fernando Lacombe, Miriam Baker, Bessie Wolfinger, Anna MacCardle, Dorothy Chestnut, Frances Stewart, Alberta Uhlé, Nettie Barron, Gertrude Traubel, Emily Cressman, Harry Day, Julio Lacombe, Dorothy Cannon, Ione Harr, Helen Patterson, Rose Levin, Ethel McCall, Rhoda Foley, Helen Schell, Harriet Renshaw, Dorothy Codling, Alice Conkling, Helen Fry, Fernando Lacombe, Jacob Goldsmith, Elizabeth Deardorff, Eleanor Coates, Frances Codling and Eleanor Smith.

Vesta William Potts, contralto, was heard in a concert given Friday evening at the Oliver Bair Building. Miss Potts sang a number of pleasing selections. Assisting were Harold B. Stahler, baritone; Dorothy Johnstone, harpist; Bertrand Austin, cellist, and William Thunder, pianist.

Saturday afternoon, May 1, a recital was given by pupils of the Combs Conservatory of Music in the concert hall of the conservatory. The pupils participating were Hazel Rapp, Helen Sharkey, Elsie Haines, Helen Hoopes, Sara Lemer, Ruth Row, Edna Milnes, Elizabeth Lachman and Joseph Denny. The program included two waltzes and a nocturne by Chopin, violin and piano sonata by Grieg, the Mendelssohn violin concerto, "The Awakening of Spring" by Sinding, and an impromptu mazurka by Lack.

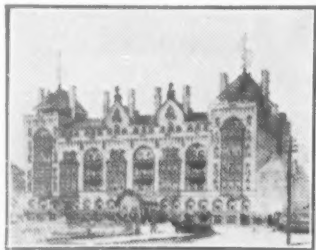
Perley Dunn Aldrich, coacher and instructor of professional singers, has always had a great love for the sea, which in the past has always hurried him to the shore at the first touch of warm weather. He is usually followed by a number of pupils who have the time in summer to work up concert and recital programs for the coming season. So this year Mr. Aldrich has built himself a charming home at Sunny Ventnor (Atlantic City), where he will take pupils from June until the middle of August.

That most loyal support of the Philadelphia Orchestra, the "Women's Auxiliary," held its annual meeting at the Orpheus Club rooms Thursday, April 29. Here the members went over the details of the season just closed and could not help expressing satisfaction at the most successful season of symphonic music ever held in Philadelphia. Then the auxiliary turned its attention to the future—to the orchestra's coming season, which will be the tenth. Plans to interest the music lovers of Tioga and other suburbs and to establish sub-committees were made, and the work of these noble women, who gladly sacrifice time and money for the cause of musical art, will be carried on right through the summer and fall. Mrs. A. J. Dallas Eixon was elected president, and Mrs. Elizabeth H. Arnett secretary for the coming year.

Ralph Kinder has resumed his Sunday evening organ recitals at Holy Trinity Church, having recovered from his illness. His program for May 1 included sonata No. 3, Guilman; "Cantique D'Amour," Lemare; grand offertoire in G, Wely; melody in F, Rubinstein.

Aid for poor consumptives is the inspiring motive of an entertainment of unusual interest and excellence that is to be given in the Academy of Music Friday evening, May 14, and Saturday afternoon, May 15. About five hundred children's voices will be heard in a work for

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children's voices and orchestra, "Into the World," by P. Benoit. In addition to this, a chorus of three hundred young women will sing Gounod's "Gallia." Helen Pulaski Innes will direct both works. Members of the Philadelphia Orchestra will be prominent in the orchestral portion of the program. Dorothy Goldsmith, the wonderful twelve-year-old pianist, will be heard in a group of solos, and Emma F. Rihl will be the soloist in the Guonod work. The program is one of the most unusual and ambitious of its kind that has been heard in Philadelphia in several seasons. It promises to mark an advance in the training of children's voices that will be followed by beneficial results. "Into the World" has never been heard in Philadelphia; it is scored in three parts and written in cantata form.

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Francesco Maltese Violin Recital.

Francesco Maltese, violinist, gave a recital at Chamber Music Hall, April 30, which showed him to be a first class virtuoso and composer. His program contained standard classic and modern works, such as Tartini's Sonata X, and Leonard and De Beriot fantasies. Besides these he played his own minuet and gavotte, compositions of decided merit. The sonata caused appreciative applause, calling for an



FRANCESCO MALTESE.

encore; indeed, this was the case each time he played. "Le Cygne" showed his tone in its refined style, and there was plenty of vigor and animation in the Leonard solo, for

unaccompanied violin. Regarding his gavotte, the Italian Herald says it is in the style of Scarlatti and Handel full of pastoral-like effects. This paper, by the way, devotes more than a column of space to the concert, speaking in detail of the life and work of the young violinist and composer.

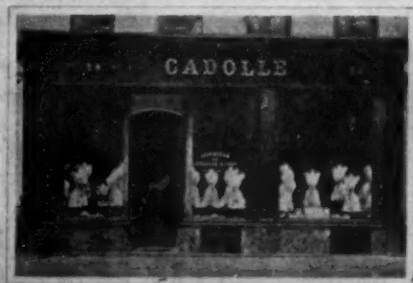
Marian Hains, who played both solos and accompaniments, showed herself an able artist; her playing of a MacDowell piece brought forth the warmest kind of applause, and as accompanist Mr. Maltese himself said she was all that could be desired. Mabelle McConnell, soprano, sang "Caro Nome" and the waltz song from "La Boheme," displaying a high and light voice, of pure quality and excellent schooling. Her sister, Marie McConnell, played her accompaniment in a way that showed her to be experienced and capable.

Mr. Maltese studied at the Lyceo Nicolo Paganini, Genoa, his professors being Verme (piano), Cicognani (harmony and counterpoint), and Parodi (esthetics and history of music). For six years he was under the eye of his brother, a priest in a Franciscan monastery, during which time he continued his studies at the Lyceo. Here he developed his talent, coming to America in 1906, quite unknown. After a year of ambitious work he became known as a violinist and teacher of merit, pupils coming to him in goodly numbers. Not long ago he was appointed professor of music at St. Joseph's Seminary, Yonkers, where he gave a concert before Archbishop Farley in 1908. He played four pieces, and was heartily congratulated by the high dignitaries present. Recently he gave a concert for the benefit of the Italian earthquake sufferers, at Portchester, which was most successful artistically and musically. The further career of this able musician will be watched with interest.

Janpolski's Late Season.

Few artists will fill engagements as late in the season as the popular Russian baritone, Albert Janpolski. May 20 he will leave New York for an extended Western tour. He is to open the music auditorium at the exposition in Seattle. While in the Far West he will sing with several clubs and societies, who at once arranged to secure him when it was announced that he was going West for another trip. This will be Mr. Janpolski's third long tour this season. His first was made in January through the South as far as Charleston. The second, in March, covered the Northwest as far as Minneapolis.

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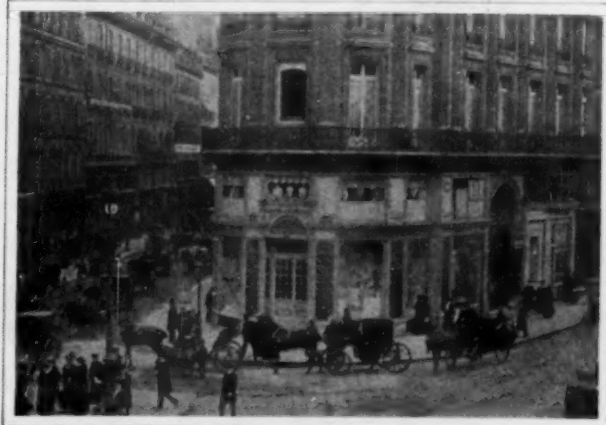
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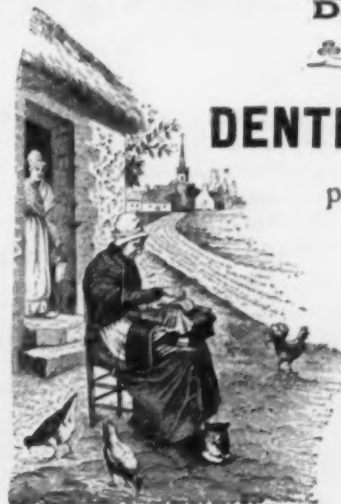
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Carl Pupil at Buffalo Festival.

At the Buffalo May Festival this week, Wesley Ray Burroughs, a pupil of William C. Carl, and post graduate of the Guilman Organ School, has been engaged by the Festival Committee for an organ concert Saturday afternoon. Mr. Burroughs is now organist of the Delaware Avenue Baptist Church, and one of the busy musicians of the city. Following is his program:

Prelude and fugue in B minor.....Bach
Pastorale.....William Faulkes
Berceuse.....William Faulkes
Allegro.....Guilman
Meditation (from sixth sonata).....Guilman
Oriental Sketch, No. 2.....Arthur Bird
Toccata in D.....Renard
Idylle Piffaro.....Ernest H. Smith
(The piffaro is an old form of the oboe and is played in the streets of Rome at Christmas time.)
Cantabile (from seventh sonata).....Guilman
Marche Heroique de Jeanne d'Arc.....Dubois
(This march portrays several incidents in the life of Joan of Arc; the Voicers, the March to Battle and others.)

Constance Beardsley's Engagement Announced.

Dr. and Mrs. William Edgar Beardsley, of 101 Taylor street, Brooklyn, have announced the engagement of their daughter, Constance Beardsley, the pianist, to Orris Stanley Eldredge, son of Mrs. Orris King Eldredge, of Clinton avenue, Brooklyn. Both Miss Beardsley and her mother, who is known in the musical world as Miltonella Beardsley, have attracted attention by their exceptional musical gifts. Constance was trained by her mother, and later she studied in Berlin with Cassimir Hofmann, father of

Josef Hofmann, and for one winter the young pianist continued her studies with Josef Hofmann himself, in Paris, and Biarritz. Both Miss Beardsley and her fiancé are very young, but it is reported that the marriage will take place during the first week in February, 1910. The prospective bride is one of the most beautiful and most accomplished girls in Brooklyn society. The prospective bridegroom left Wesleyan University last year, where he was a popular student, to enter upon a business career. He is quite as clever in his way as his fiancée is in her art. A long life of prosperity and happiness awaits these two fortunate young people.

Alice Merritt Cochran in Buffalo.

Alice Merritt Cochran, the soprano, as soloist week before last at the concert of the Orpheus Club, of Buffalo, N. Y., was warmly acclaimed by the audience and musical critics. Brief extracts from lengthy reviews on the performance of Bruch's cantata, "Frithjof's Dream," read:

Mrs. Cochran delighted her hearers by her artistic work. Her tones were wonderfully pure and sweet.—Buffalo Courier, April 20, 1909.

Mrs. Cochran has an especially agreeable mezza voce, which she used effectively in the Ingeborg music.—Buffalo Express.

Mrs. Cochran in Ingeborg was very artistic and her singing of the pathetic lament of the broken-hearted bride was the gem of the evening.—Buffalo Commercial.

Mrs. Cochran, in the role of Ingeborg, was dramatically impressive.—Buffalo Evening Times.

Hulda Lashan's Debut.

Hulda Lashan, a young soprano of unusual vocal, musical and temperamental gifts, gave a concert at the Lyceum Theater last Sunday evening, prior to her departure for Europe, where she will finish her studies for an operatic career. Miss Lashan's natural ability has been guided into proper channels by thorough instruction, and even now she sings with a measure of art and understanding very uncommon in a singer of her years and inexperience. She revealed an abundance of excellent artistic material, especially a voice of vibrant quality, rich in color, and a pronounced degree of musical and dramatic temperament. Her future as an opera singer should not be problematical with such lavish equipment to start on.

Alexander Lambert and other well-known musical personages are greatly interested in Miss Lashan's career and further success, and it was under their auspices that the concert of last Sunday evening took place. Its purpose was to raise money in aid of Miss Lashan's European plans. A large and fashionable audience rewarded the singer with enthusiastic and well-deserved applause.

Mero's London Hit.

The following telegram was received by Messrs. Steinway & Sons on Friday, April 30, from their London agent: "Orchestral concert Merö great success." This refers to Yolanda Merö, the Hungarian pianist, who will be heard in America next season.

Camille Seygard has been engaged for the opera company at the Academy of Music.

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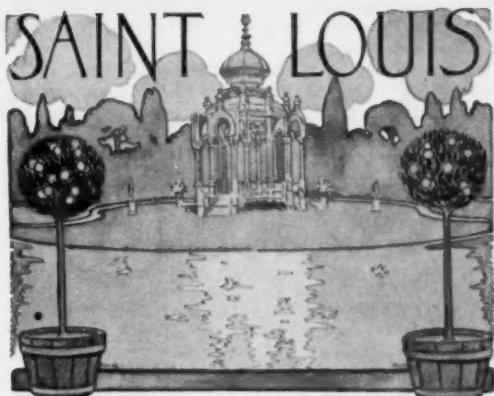
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St. Louis, Mo., May 1, 1909.

The most important musical event of the spring months is the May Music Festival to be given in the Coliseum May 2, 3 and 4, under the local management of Robert Patterson Strine. Mammoth choruses will be heard, composed of members of the various church choirs, as well as pupils of the grammar and high schools, assisted by members of the best known singing societies, such as the Apollo, the Amphion, the Morning Choral Clubs, the Union Musical and Choral Art Society. The program will include the following numbers: "Prelude and Bridal Chorus" from "Lohengrin," "Prize Song" from "Die Meistersinger," by Reed Miller, tenor; "Elizabeth's Air" from "Tannhäuser," Olive Fremstad; "Tannhäuser's Pilgrimage to Rome" and "Song of the Evening Star," with Gustav Holmquist, baritone; "Ride of the Valkyries" from "Die Walküre"; and the "Tristan and Isolde" prelude and finale, with Fremstad as soloist.

St. Louis will have a visit of Creatore and his band very shortly for several concerts in the Odeon.

The final concert of the season given by the Morning Choral Club, under the direction of Charles Galloway, took place last Tuesday evening, April 27, in the Odeon. The club's improvement under the leadership of Mr. Galloway is very noticeable, and it is probable that with the coming season the Ladies' Morning Choral Club will be able to present as effective a program as was the final program presented by the Apollo Club April 21. One of the best sung and most pleasing numbers was Charles Wakefield Cadman's "Little Papoose on the Wind-swung Bough," sung à capella. "A Summer Night," by Reinhold L. Herman, was another good number. The cantata "Lygeria," by Arthur Foote, with W. H. Allen, Charles A. Lewis and Franklyn Knight as soloists, made a very favorable impression. Fannie Bloomfield Zeisler was the soloist for this concert.

Thursday evening the final concert of the Ladies' Chorus of the "Freier Gemeinde" of North St. Louis, under the direction of Hugo Anschuetz, will be given at the Union Club. A male chorus of one hundred voices from the "Bundeschor of the Freier-Macmerchor" will assist. Alma Dreifus, soprano, and Mrs. Oscar Bollman, alto, have been engaged as soloists.

A guest meeting of the Morning Etude will be held Friday morning at ten o'clock in Becker's Hall. "A Symposium on Richard Wagner" will be read by Mesdames Kent Keller, C. D. Moore and Emma Wilkins Gutmann.

E. A. Taussig will present Mrs. Morris S. Krainka in a vocal recital at his studios in the Musical Art Building, Wednesday evening, May 5.

The opera "Mikado" was given a pleasing performance by the McIntyre-Burckley Company at the Union Club last Monday evening.

The recital given by the pupils of the primary and intermediate grades of the McCreery School of Music took place April 24. It was an excellent exhibition of the work done by the teachers of that school.

The Orpheus Musical Society will give its seventh concert at the Union Club Tuesday evening. Alfred G. Robyn will conduct the orchestra, which will play several well known selections. Among the vocalists will be Hettie S. Gough and Georgia Zink, sopranos, and Edward Orchard, baritone.

Edna Murray, an exceptionally talented young pianist, a pupil of Samuel Bollinger of the Strassberger Conservatories of Music, made her farewell appearance at a recital given in her honor at the Conservatory Hall last Monday evening, April 26. Miss Murray's performance of the etude in E flat major and polonaise in E major

by Liszt exhibited her exceptional skill as a technician as well as good taste in interpretation. She possesses a delicate and sympathetic touch as well as the necessary strength and brilliancy required in certain passages of all Liszt compositions. Miss Murray was a graduate of the Strassberger Conservatory last year. She will shortly leave for her former home in San Francisco, where she will open a studio and appear in several recitals.

Covath's Conservatory of Music gave a pupils' recital in Conservatory Hall April 27. The program proved to be very good and was composed of many interesting numbers.

E. PRANG STAMM.

Myrtle Elvyn's Spring Tour Itinerary.

Myrtle Elvyn, the young American artist, who is playing the Kimball piano, began a spring tour with the Chicago Symphony Orchestra in Berkeley, California, April 26. Concerts and recitals will be played in the following cities, the tour closing May 29:

April 26.—Berkeley, Cal., University of California.
April 27.—San Francisco, Cal.
April 28.—Palo Alto, Cal., Stanford University.
April 28.—Berkeley, Cal.
April 29.—Berkeley, Cal.
April 30.—Portland, Ore.
May 1.—Portland, Ore.



MYRTLE ELVYN.

May 2.—Portland, Ore.
May 3.—Seattle, Wash.
May 4.—Seattle, Wash.
May 5.—Tacoma, Wash.
May 6.—Spokane, Wash.
May 7.—Pullman, Wash.
May 8.—Walla Walla, Wash.
May 9.—Travel.
May 10.—Salt Lake City, Utah, Tabernacle Choir.
May 11.—Salt Lake City, Utah, Tabernacle Choir.
May 12.—Ogden, Utah, Tabernacle Choir.
May 13.—Boulder, Colo.
May 14.—Boulder, Colo.
May 15.—Denver, Colo.
May 15.—Colorado Springs, Colo.
May 16.—
May 17.—Oklahoma City, Okla.
May 18.—Galveston, Tex.
May 19.—Galveston, Tex.
May 20.—Houston, Tex.
May 21.—Houston, Tex.
May 22.—Austin, Tex.
May 23.—Dallas, Tex.
May 24.—Fort Worth, Tex.
May 25.—Paris, Tex.
May 26.—To be announced.
May 27.—To be announced.
May 28.—To be announced.
May 29.—Tarkio, Missouri.

It is reported that Glenn Hall, the concert tenor, has been engaged by the Metropolitan Opera for next season.

The "Ring" cycle was a tremendous success at Lisbon.

Musical by Pupils of Melanie Guttman-Rice.

"By their fruits ye shall know them." The vocal teacher is measured by the manner in which her pupils sing, and if the pupils sing well, the teacher has her reward in more ways than one. Melanie Guttman-Rice, a singing teacher of exceptional ability and training, presented her pupils at a musicale in Carnegie Chamber Music Hall Tuesday evening of last week. A fine audience greeted the young singers and applauded with discrimination the following well arranged program:

The Water Lily.....	Abt
Chorus. Alto solo, Edna Goldsberry.	
Auf Flügeln des Gesanges.....	Mendelssohn
Gruss.....	Mendelssohn
Freda Sachs.	
Barcarolle, Tales of Hoffmann.....	Offenbach
Misses Powell and Lederer.	
Romance, Voi che sapete, Figaro.....	Mozart
Emma J. Seelbach.	
Aus den östlichen Rosen.....	Schumann
Er ist gekommen.....	Franz
Irma Lederer.	
Klagen ist der Mond gekommen.....	Zemlinsky
Alle Blumen möchte ich binden.....	Goldmark
Selma A. Pfeiffer.	
Mit einer Primula Verin.....	Grieg
Mädchen mit dem roten Mündchen.....	Franz
Viola Sailer.	
Romance, Connes-tu le pays, Mignon.....	Thomas
Lillian Joseph.	
Si mes vers avaient des ailes.....	Hahn
Spring Is Here.....	Dick
Katherine Dowling.	
Am Ufer.....	Braun
Frage und Antwort.....	Haile
Frieda Lubin.	
Duet, Figaro.....	Mozart
Misses Pfeiffer and Schwartz.	
Im Kahne.....	Grieg
Die Bekehrte.....	Stange
Annemay Powell.	
Mondnacht.....	Schumann
Liebestreu.....	Brahms
Gertrude Schwartz.	
Gehimes.....	Schubert
Die Post.....	Schubert
Freda Sachs.	
Immer leiser wird mein Schlummer.....	Brahms
Where the Bee Sucks.....	Arne
Lillian Joseph.	
Romance, Rose wie bist du so reizend.....	Spohr
Emma J. Seelbach.	
Valer, La Boheme.....	Puccini
Katherine Dowling.	
Aria, Gern ich will ich dir vertrauen, The Bartered Bride.....	Smetana
Selma Pfeiffer.	
Amour! Viens aider, Samson et Dalila.....	Saint-Saëns
Frieda Lubin.	
Wiegenlied.....	Brahms

Chorus.—Katherine Dowling, Edna Goldsberry, Stefanie Guttman, Lillian Joseph, Irma Lederer, Frieda Lubin, Helen Mendelssohn, Jeanette Marscheider, Leonore Marscheider, Selma A. Pfeiffer, Mrs. W. H. Philleo, Annemay Powell, Elton Ryan, Marthe Rosenstein, Freda Sachs, Viola Sailer, Gertrude Schwartz, Emma J. Seelbach, Sadie Smith and Ethel Unger.

All of the pupils showed good style and several displayed high promise. Among those entitled to special mention are: Freda Sachs, Annemay Powell, Emma J. Seelbach and Lillian Joseph. Two voices that particularly disclosed artistic schooling were Viola Sailer and Irma Lederer. Among the advanced pupils heard, Gertrude Schwartz aroused much pleasure by the beauty and sympathetic quality of her dramatic soprano voice. Frieda Lubin, a mezzo-soprano, sang with marked expression, displaying at the same time dramatic ability of a high order. Selma Pfeiffer, a lyric soprano, possesses a voice of beautiful quality and more study will make an artist of her. The singing of the chorus was a feature. It was plain that the voices had been chosen with care, for the different choirs blended like the instruments in an orchestra.

A strong word of commendation must be added for Edward Falck, one of the assisting conductors at the Metropolitan Opera House, who played the piano accompaniments with the same ripe musicianship as if presiding at a concert of great prime donne.

The night, taken altogether, was unusual, for it is rare when a pupils' concert attracts such a representative audience as that assembled to hear the young singers trained by Madame Guttman-Rice.

Hutcheson Under Huber's Management.

Ernest Hutcheson, the eminent American pianist, will be under the management of Frederick R. Huber, of Baltimore, next season. Mr. Huber has just returned from the West, where he booked Mr. Hutcheson to appear with the leading orchestras, as well as for piano and Wagnerian recitals in the larger cities. He will begin the tour immediately on his arrival from his European engagements in November, and follow it by a tour in the South and East.

"Tristan and Isolde" and "The Prophet" were the two operatic extremes that met on successive nights recently in Königsberg.



PITTSBURGH, May 3, 1909.

Grand opera by the Metropolitan Company was the principal musical fare this week. Following were the casts:

"FAUST" (In French).

Marguerite	Farrar
Siebel	Fornia
Marthe	Mattfeld
Faust	Zenatello

(By courtesy of Oscar Hammerstein.)

Mephistopheles	Didur
Valentin	Amato
Wagner	Ananian
Conductor	Spetrino

"TANNHAUSER" (In German).

Hermann, Landgrave of Thuringia.....	Hinckley	
Tannhäuser	Jörn	
Walfram von Eschenbach.....	Goritz	
Walther von der Vogelweide.....	Reiss	
Biterolf	Mühlmann	
Heinrich Der Schreiber.....	Bayer	
Reimar Von Zweter.....	Günther	
Elizabeth, niece of the Landgrave.....	Gadski	
Venus	Kaschowska	
A Young Shepherd.....	Sparkes	
Thuringian Nobles and Knights, Ladies, Elder and Younger Pilgrims, Sirens, Naiads, Nymphs and Bacchantes.....	Conductor, Hertz.	

"MADAMA BUTTERFLY" (In Italian).

Cio-Cio-San	Farrar
Suzuki	Fornia
Kate Pinkerton	L'Huillier
B. F. Pinkerton.....	Grassi
Sharpless	Scotti
Goro	Bada
Yamadori	Paterna
Lu Zio Bonzo.....	Mühlmann
Yakuside	Paterna
Il Commissario Imperiale.....	Berguè

Conductor, Toscanini.

"AIDA" (In Italian).

Aida	Rappold
Amneris	Homor
Una Sacerdotessa	Sparkes
Radames	Zenatello

(By courtesy of Oscar Hammerstein.)

Amonasso	Amato
Ramfis	Didur
Il Re	Rossi
Un Messaggiere	Bada

Conductor, Toscanini.

Full letter of local doings follows next week.

CHARLES WAKEFIELD CADMAN.

THE ATLANTA MUSICAL ASSOCIATION.

ATLANTA, Ga., April 28, 1909.

Perhaps the most significant musical event which Atlanta has heard this season was the first symphony concert by the orchestra of the Atlanta Musical Association, Richard Schliewen, conductor, assisted by Mary O'Brien, contralto, which was given last Sunday afternoon at the club rooms of the association. The auditorium of the association, which seats 700 people, was well filled, and the enthusiastic appreciation shown was more than gratifying. The program was as follows: Beethoven's first symphony, aria from "Le Cid," Massenet, Mrs. O'Brien; concerto in E for violin, Viextemps, Richard Schliewen; selections from "Faust," Gounod, and fantasia from "Lohengrin," Wagner, by the orchestra. It marks two beginnings—that of a permanent symphony orchestra and of a series of Sunday concerts. These, if not continued now, will be taken up in the early fall. The Atlanta Constitution in an editorial said in part:

Each succeeding musical event of magnitude in this city has demonstrated freshly the demand for and the opportunities of an organized musical body comprising in its membership the representative musicians of Atlanta, and offering to local music lovers the frequent privilege of attendance upon high-class concerts. The original scope of and the lines along which the Atlanta Musical Association has been developed identically fulfill these functions.

The association, which has grown in six months to a membership of 136 members, embracing the best musical and social element in the city, has as its officers, chairmen and members the following musicians: Bertha Harwood, president; Kurt Mueller, first vice president; Mrs. R. Wayne Wilson, second vice president; C. Edward

Buchanan, recording secretary; Theodora Morgan-Stephens, corresponding secretary; John H. Mullin, treasurer; William E. Arnaud, auditor. Richard Schliewen is the conductor of the orchestra and J. W. Marshbank conductor of the choral society. The chairmen are as follows: Membership, Bertha Harwood; program, Kurt Mueller; ways and means, Charles H. Behre; press and advertising, C. B. Bidwell; social, Edna McCandless; house, Mayble Decker; library, Mary Madden; orchestra, C. Edward Buchanan; choral, J. W. Marshbank; birthday celebration, October 22, Mrs. Benjamin Elsas; question box, Dr. August Geiger. The members are classed as active, associate, orchestral, choral and student, and include the following persons: Robert Armour, William E. Arnaud, Raimund Barth, Minna Beck, Charles H. Behre, Edwine Behre, Mrs. Zay Rector Bevirt, C. B. Bidwell, Kate Blatterman, Clarene Blosser, Mrs. Edward T. Brown, C. Edward Buchanan, Louise Buchanan, Eugenia Coffee, Mrs. John M. Cooper, Mrs. Arthur Creviston, Frank Cundell, Mayble Decker, Paul Donehoo, Mrs. Benjamin Elsas, Charles Gilmard, Mrs. Charles Gilmard, Mrs. Charles P. Glover, Annie J. Hall, Mrs. Thomas H. Hancock, Sara Jackson Hanna, Bertha Harwood, Marshall H. Helms, Arthur E. Holdt, Anna Hunt, Merrill M. Hutchinson, Mrs. Henry Inman, Mrs. L. L. Johnson, Virgie Lawman, Mrs. J. R. Little, Mary Loveless, Elizabeth MacArthur, Clementine MacGregor, Joseph Maclean, Mary Madden, J. W. Marshbank, E. F. Marston, Edna McCandless, George McDaniel, Mrs. Peter J. McGovern, Mabel D. McIver, Mrs. John L. Meek, Erwin Mueller, Mrs. Erwin Mueller, Kurt Mueller, Mrs. Kurt Mueller, John H. Mullin, Mrs. George Munger, Mrs. Edgar Nealy, Mary O'Brien, A. Pauli, Laura Belle Payne, Basil Pearce, Hattie Perryman, Harry H. Pike, Bonita Poole, J. Fowler Richardson, Mrs. L. E. Rogers, Louise Romare, Dorothy Russell, Laura Sartelle, Richard Schliewen, Paul Schwartz-Wagner, Mrs. Paul Schwartz-Wagner, Charles Sheldon, Jr., Nan Stephens, Theodora Morgan-Stephens, Mrs. Alex W. Stirling, Mrs. Peyton Todd, Raymond Thompson, William Tucker, Jennie Tutt, Lita Dallas Ward, D. Hunter Welsh, Edward Werner, Mrs. James D. Whitten, Mrs. R. Wayne Wilson, Mrs. T. H. Wingfield, Mrs. Edward Worcester, Jr., Willette A. Allen, Ben Lee Crew, W. P. Dorough, Gustave Ebsen, Louis Elsas, J. B. Frost, Mrs. Owens Johnson, Rev. R. H. Keep, Dr. H. R. King, F. M. Loveless, Mrs. Robert Maddox, music critic Constitution, music critic Georgian, music critic Journal, Walter Rich, Dr. S. Maimon Samuels, Mrs. J. M. Slaton, Mrs. W. A. Speer, George W. Wilkins, Eb. T. Williams, Edward Basmajain, Dr. E. O. Stuckey, F. H. Forstmeier, W. G. Leas, George B. Beck, Mrs. Wilford H. Brown, Lanora Hardman, Joseph M. Hubbard, Leslie Hubbard, S. F. Lower, A. O. Marbut, Daisy Neal, Mrs. Charles A. Sheldon, Grace Terry, Ernest B. Waitt, J. V. Wellborn, Marjorie Wilkes, Gracie Brooke, Mary Douglas, Pauline Hewitt, Ora Lee, David Love, Helen McClaughry, Mary Agnes Pearson, Ruth Rodgers, Nettie Sampson, Alberta Williams, Alberta Woodward and Hermann Yoder.

The commencement concert by the Theodora Morgan Violin School is looked forward to each year with increased interest. It was given this year at the Atlanta Musical Association Auditorium on the night of April 22, and was one of the best ever given by this school. The school orchestra keeps in constant practice, and consequently gives finished work. Its numbers were from Rossini, Schumann and Hanisch. Rev. Walter Lingle awarded the annual scholarship to the talented little girl, Nellie Joe Johnson, and the graduation certificates to Edna Bedre and Master David Love. Naturally the interest of the evening centered round these two bright pupils. Miss Behre chose Beethoven's sonata, op. 12, No. 2, to display her delicate work, and David Love, with his wonderful singing tone, played without notes the concerto, No. 7, G major, by Charles de Beriot. Some one ought to take this sixteen year old boy and help him carry on his musical education. Few have his musical depth and genius. David Love has studied under Theodora Morgan-Stephens for six years, and Miss Behre for five years. Kate Blatterman was the pianist, and Elliott Johnson and Nellie Joe Johnson, with David Love, gave Vivaldi's concerto for three violins.

A successful production of "Ye Big Concert," a musical comedy written by Mrs. Charles Sheldon, was given for the benefit of the Unitarian Church at the Grand on the night of April 27. Another musical comedy written by this clever woman is "Mr. and Mrs. New-Rich's Reception," which she will put on at Greensboro shortly.

At the dedicatory convocation of the "Ancient and Accepted Scottish Rite," which was held at the new Masonic Temple April 12, 13, 14, 15, most elaborate musical programs were given. John H. Mullin, a thirty-second degree Mason, had charge of this branch of the services, and he selected the following musicians to assist him: Mrs. Thom-

as H. Wingfield, soprano; Mrs. John M. Cooper, contralto; James W. Marshbank, tenor; John H. Mullin, basso; Mrs. L. E. Rogers, organist.

The pupils of Asna Hunt, one of our best violinists, gave their annual recital at the club rooms of the Atlanta Musical Association on the afternoon of April 28. Those participating were Donnie Dillard, Madge Horne, Ora Lee, Master Hunter Cooper, Mabel Sonn, Jack Cohen, Donald Dudley, Mary Branan, Mary Agnes Pearson and Miss Hunt.

Katharine Goodson, who is said to be, by those who heard her on the night of April 22, the best pianist who has ever been heard in Atlanta, was brought here by the Cable Piano Company. In their concert hall this season have been given many excellent attractions, among them David Bispham, Gabrilowitsch, with the excellent Flonzaley Quartet and many others.

The glee club of Agnes Scott College was the attraction at the Grand April 22. The girls were greeted by a full house, and Joseph Maclean, director, had cause to be proud of his efforts.

March 30 J. W. Marshbank gave the following program before the members of the Atlanta Musical Association: Four songs from "The Garden of Kama," Alma Goetz; Beethoven's "An die ferne Geliebte," op. 98, and Landon Ronald's "Summertime," "Daybreak," "Morning," "Evening," "Night," with cello obligato by Raymond Thompson. Kurt Mueller was the accompanist.

The festival artists have been tendered the use of the club rooms of the Atlanta Musical Association during their visit to Atlanta, the festival beginning May 4.

The Masters' Club, which is composed of the pupils of the Evelyn Jackson School, gave a play entitled "The Superior Sex" at Marist Hall April 24.

BERTHA HARWOOD.

Bispham in Recital and Oratorio.

"David Bispham," says the Dayton News, "scored a veritable artistic triumph in his song recital. A large and fashionable audience gathered and gave the singer an ovation. Not in many seasons has a Dayton audience been moved to such a high pitch of enthusiasm—enthusiasm commanded by the marvelous voice and matchless art of David Bispham." Wherever he has been heard this season—and his tour under Loudon Charlton's direction has taken him from coast to coast—his reception has been of a character to demonstrate his title to first place among recitalists of the present day. It is not only in recital, however, that repeated honors have come to him; the following brief excerpts from New York and Chicago papers indicate the overwhelming success scored in "Elijah," which is one of the popular baritone's greatest roles:

David Bispham sang with spirit.—New York Sun.

His dramatic intelligence, trained in many a season of opera and concert, bore fruit in his rendering of aria and recitative.—New York Evening Sun.

His reading was authoritative, forceful and vivid.—Chicago Record-Herald.

His voice is still a great instrument, quick to respond to the manifold interpretative demands that he makes upon it.—Chicago Inter Ocean.

The pose, the poise and the power of David Bispham all befit his eminence in oratorio work. He gave the part of the Prophet a dignified and sonorous reading that significantly revealed all the dramatic detail.—Chicago Daily News.

Dudley Buck's Pupils' Recital.

Dudley Buck, Jr., tenor and teacher, holds to the theory that it is unwise to present pupils before they are far enough advanced to do credit both to themselves and to their teacher. April 21, the Buck studios in Carnegie Hall were filled with a distinguished audience assembled to hear eight Buck pupils: Bessie Cunningham, soprano; Florence N. Griggs, soprano; Katherine Galloway, soprano; India Waelchli, contralto; George C. Tooker, tenor; Eldbridge Foster, baritone, and Andrew A. Smith, baritone. The singing of all was appreciated, but the critical listener was perhaps most impressed with Miss Cunningham, Miss Waelchli and Mr. Smith. The program was made up of songs by Hawley, Cowen, Spohr, Taubert, Wetzler, Griswold, Lohr, Finden, Mathews, Bemberg, Holmann, Strauss, Hildach, and an aria from "La Favorita." The recital was closed with Ethelbert Nevin's Dutch lullaby, "Wynken, Blynken and Nod," sung as a quintet by the Misses Cunningham, Galloway, and Waelchli and Messrs. Tooker and Smith.

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY,
 Mrs. JOHN OLIVER, 156 North Bellevue Boulevard,
 MEMPHIS, Tenn., April 28, 1909.

One of the most interesting features of the coming biennial which will be held in Grand Rapids, Mich., in May, will be the awarding of the prizes to the successful contestants of the Prize Contest. A symposium will be held on American music during the May meeting, and Mrs. Jason Walker, of Memphis, who is chairman of the American Music Committee, will lead. Mrs. Walker has prepared and presented to the public through the offices of the press secretary the following article, "Nationalism in Music," which treats the subject of American music:

"The two most potent forces which are the basis of national art are wanting in America—the State Church and a peasant class of people.

"In European countries, where nationalism is so strongly marked in music, the church wielded enormous influence, and in fact directed all lines of national development.

"The peasants, held down, oppressed and burdened by centuries of subservience to the tyrannical rule of monarchs, kings, emperors, found in their songs the only outlet for suppressed feelings of despair and hope, rebellion and sorrow, and also, at times, for their lighter and happier moods. These songs, which are so interwoven into the fabric of European and Oriental music, give it the national coloring, and make it possible to at once recognize and place the music of different countries. The conclusion might be drawn that freedom of thought and life, which can only become the right of the individual in such a country as ours, may not be conducive to nationalism in art.

"Have we, as yet, any real American music? The Indian music, which has been gathered by the greatest effort, can never be considered the outpouring of the soul of a civilized being. We can arrange, amplify and embellish it, but it does not appeal to us as an expression of thought and feeling common to us all. The negro is a transplanted element in our social life, and can never commingle as do other races, and his melodies were born in Africa.

"We are a conglomerate people. The blood of many nations mingles in our veins. We are restless, ambitious, impatient of restraint; taught from the cradle that we are all the equal of the greatest, and no place too high for us to attain. Reverence, an essential in art, is not a well-developed trait of the citizens of the United States. Were Westminster Abbey standing in a Chicago street, some up-to-date realty company would demolish it in order to erect a skyscraper, or a modern apartment house. Material ambition has run its breathless course, and a wonderful country stands at the head of nations and challenges the world in every field but that of art.

"The remarkable ease with which the American appropriates everything that is best to his own use and pleasure, has given this country splendid opportunities for musical education, the latter part of the past century.

"The founding of music schools, establishment of orchestras, the concertizing tours and the seasons of grand opera, the opportunities for coming in contact with the musical life of other countries, which has been made possible by modern transportation, have all tended to make us the best informed and most critical people on the face of the earth. Still, as a nation, are we musical? Will we ever be able to create—will we ever have an American Beethoven, Chopin or Grieg?

"American music must be an evolution, and the process is intensely interesting. In order to keep in touch with this development, and also to render the assistance that a large national organization can give, the National Federation of Musical Clubs two years ago decided to open an American Music Department and offer prizes to American-born composers for the best compositions in three classes, orchestra, piano and vocal. The results of this contest are to be brought out at the biennial meeting at Grand Rapids, May 24 to 29. This will be an occasion of great interest and importance, and the results attained will influence the Federation in its decision as to whether or not this work shall continue.

"The inauguration of any great work and the first results are seldom perfectly satisfactory. The plans and methods often need revising under the light of experience, and it always takes time to get a movement thoroughly understood in such an immense country as this. The contest has awakened great interest in the musical world, and the great Federation which stands sponsor for it has given it a dignity and importance that are unquestioned.

"Eminent authorities of the United States have made the awards in a spirit of the most absolute fairness and honesty. The judges should receive the gratitude of every one interested in American music, for the responsibility and labor have been great.

"When the Thomas Orchestra plays the rhapsody which has brought one of our composers such honor and rich reward, when we listen to a composition for the piano which represents the modern idea of a sonata, and hear a song that will cause us to realize what exquisite musical setting can be given beautiful thoughts—the work that

has been accomplished by the National Federation of Musical Clubs will appeal to us very forcibly, and the verdict of those who are present on this occasion will be that it is a great work, and must continue until American composers have broken away from the conventions and traditions of other schools and have evolved a music that will be distinctly and grandly our own."

At the meeting of the Woman's Club of Charlotte, N. C., Mrs. A. D. Glascock was re-elected president of the Musical Department for the ensuing year. The department sent a liberal contribution to the Chairman of American Music for the prize fund for that department. The last meeting of the Woman's Club for the season was to have been held May 19, but has been postponed to a later date on account of the Taft celebration on the 19th.

There are three new clubs to report in the Federation this week, two from the Southern and one from the Middle section. The Thursday Music Club of Van Buren, Ark., and the Music Club of Port Lavaca, Texas, are the Southern clubs, while the one from the Middle section bears the name Amateur Musical Club and is at Peoria, Ill.

NOLA NANCE OLIVER.

Sulli to Conduct Summer Class in New York.

Giorgio Sulli, the vocal maestro, will conduct a summer school in New York at his studios in the Metropolitan



GIORGIO SULLI.

Opera House Building during the months of June, July and August. Many of his former pupils will come here to study with him, and some teachers in the West and South are also being enrolled, as these have expressed a special desire to learn something about Sulli's methods of teaching.

Mr. Sulli continues to hear good reports from some of his professional pupils. Emma Gleason, the coloratura soprano, sailed for Italy Thursday of last week to fill an operatic engagement in Rome. Another Sulli pupil, Dagmar Lundby, mezzo contralto, is making a tour of New England this spring with the Imperial Opera Company. Miss Lundby made her first appearance in New Haven April 30, and she achieved a marked success.

Eugen d'Albert's new opera, "Izetyl," is to have its première at Hamburg in the fall. Edyth Walker will sing the chief role, and Brecher is to conduct.

Dr. Hans Löwenfeld has revised and modernized the text of "The Magic Flute." His version was given some weeks ago in Leipzig.

Selma Kurz has signed for another four years with the Vienna Opera, her activity there to cover four months out of the twelve.

"Einsamkeit," symphonic poem by Wilhelm Mauke, had its première in Munich.

MUSIC IN LINCOLN.

LINCOLN, Neb., April 28, 1909.

Charles F. Mills, of the University School of Music, presented his pupil, Florence Chapman, a soprano, in a recital graduation at the Temple, Thursday evening, April 22. Miss Chapman's program was a long and exacting one, including many varieties of style.

The current season for the Junior Division of the Matinee Musicale closed Friday afternoon, April 23, with a meeting at Fairview, the home of Ruth Bryan Leavitt. The program included vocal and piano numbers, some of the composers represented being Grieg, Florence Mahew, Chas. Willeby, Moszkowski, Cowen and Percy Elliot.

The annual commencement program of the University of Nebraska School of Agriculture took place in Memorial Hall, Friday evening, April 23. The singing of Annette Abbott and the violin playing of Mahlon Saxton heightened the interest of the evening.

Tuesday morning, April 20, in University Convocation, the seniors gave their annual program. The program, which was largely musical, included numbers by the following: John C. Ketrledge, tenor; Searles S. Davis, trombonist; Hilda Chowins, pianist; Florence Chapman, soprano, and Genevieve Fodrea, violinist.

Friday morning, April 23, a special convocation was held in Memorial Hall, with exercises observing the death of Dr. Canfield, a former chancellor of the University. The string quartet played Handel's "Largo," and the University Choral Society sang Mendelssohn's "But the Lord is Mindful of His Own."

Mr. Movins, of the Wesleyan University Conservatory of Music, presented his pupil, Jessie Doyle, the vocalist, in a recital for graduation at the Conservatory Chapel, Monday evening, April 26. Miss Doyle was assisted by Vera Rosenberg, pianist, class of Mr. Upton.

The last regular meeting of the Musical Art Club was held Monday afternoon, April 26, at the home of Maude Risser. Mrs. Otto Walt led in presenting a program on "Woman Composers."

The Lincoln May Music Festival will consist of four concerts, to be given in the Oliver Theater, the afternoons and evenings of May 17 and 18. The Minneapolis Orchestra is to be the star attraction, and the following soloists will be heard: Louise Ormsby, soprano; Miss Plumb, contralto; Garnet Hedge, tenor; Arthur Middleton, bass; Richard Czerwonky, violin; Carlo Fisher, cello, and Salvatore Nirella, clarinet. Louise Ormsby, the soprano of the festival, is a Nebraska girl whose parents reside in Central City. She studied in her home town, also at the New England Conservatory, and abroad, and is fast becoming well and favorably known. One of the four concerts will be entirely constructed upon a plan calculated to please the children of Lincoln.

Robert Stevens, of the University School of Music, presented his pupil, Ethel MacFarlane, the pianist, in a recital for graduation at the Temple Theater, April 27. Miss MacFarlane played a very ambitious program and acquitted herself finely.

Charles Hanford, with his company of players, is giving some excellent Shakespearian representations at the theater here this week. A peculiarity about Mr. Hanford is that he resembles the Hon. W. J. Bryan very closely. If the latter would but essay Shakespeare and do team work with Mr. Hanford, then we could have, for example, a distinguished pair of Dromios in "The Comedy of Errors."

FRANK HYDINGER.

Death of Johanna Poehlmann.

Johanna Poehlmann, a contralto, who was a member of the Conried Opera Company at the time of the earthquake in San Francisco, died April 30, at Lebanon, Ohio, from cancer. The husband of the deceased is head of the music department at the college in Grove City, Pa. Besides the husband, Dr. Poehlmann, Madame Poehlmann is survived by two children, a boy and a girl. Madame Poehlmann was thirty-six years old.

Whiting Allen Sails with Mr. Gatti-Casazza.

Whiting Allen, recently appointed press representative at the Metropolitan Opera House, sailed for Europe yesterday (Tuesday) on the steamer Kaiser Wilhelm II, with Mr. Gatti-Casazza and several of the leading singers and the musical director, Arturo Toscanini.

Alfred and Heinrich Grünfeld gave a joint concert in Vienna recently.

CONCERTS AND OPERA IN BUFFALO.

BUFFALO, N. Y., April 30, 1909.

Last week an excellent Italian opera company which had played a ten weeks' engagement at the American Theater in New York came here under the management of Mr. Brooks, and at the Star Theater gave Buffalonians a genuine treat with their splendid presentations of "Aida," "Lucia," "La Traviata," and, for the Saturday matinee, "Cavalleria Rusticana" and "I Pagliacci." The Italians possess fine voices and dramatic ability. The orchestra, directed by G. Merola, was unusually good.

The season's final concert of the Buffalo German Sängerbund brought out an attendance so great that many were obliged to stand, proving that German-American Hall is wholly inadequate, except for rehearsal work. Under the direction of Dr. Carl Winning the society has made a distinct advance, and sang with better intonation than usual. "Auszug der Kreuzfahrer" (departure of the knights or crusaders), Max Filke, and "Die drei Gesellen" (comrades), Podbertsky, were sung, accompanied by William J. Gomph and Dr. Prescott Le Breton at two pianos, instead of the usual orchestra. Dr. Winning, a most talented musician, had arranged the piano accompaniments from the orchestral scores. Dr. Le Breton played a delightful accompaniment to the stirring "Soldaten Lied" (soldiers' song), of Kremsier. The unaccompanied choruses were "Heimliche Liebe" and "Im Walde," F. Leu—very enjoyable numbers well sung. Alfred Muehlmann, a distinguished baritone, of the Metropolitan Opera House, also a life long friend of Dr. Winning, won well deserved applause by his aria from "St. Paul," and the group of songs, "Der Schiffer," Curschmann; "Ich will meine Seelentauchen," Kleffel; "Wunsch" and "Entsagung," von Weber. His dramatic delivery of text and music was admirable. He was recalled many times, and responded with the "Two Grenadiers." He was obliged to sing again, and gave a most amusing German bachelor's protest against marriage, although admitting that he must have a wife after all. Mr. Gomph played accompaniments for the singers in his usual dainty way. The society and other friends of Dr. Winning were delighted with his appearance as a piano soloist. His three numbers were his own arrangement of a Mendelssohn organ prelude, a Grieg nocturne, the latter a dainty bit of musical description, and a Chaminade number. Dr. Winning, although applauded, declined an encore.

Tuesday evening a song recital was given at Aeolian Hall by Clara Barnes Holmes and Arthur King Barnes, contralto and baritone. Sister and brother possess voices of exceptional beauty. Both have been valued members of the First Presbyterian Church Quartet. Mr. Barnes received his earlier vocal instruction from Madame Humphrey, of this city, who "coached" him so well that he entered later the Conried Operatic School in New York, and there further developed his fine dramatic gifts, which his audience, at this song recital, were quick to recognize and applaud. The program was not a hackneyed one, and included two duets by Goring-Thomas, several solos, and each singer gave a group of songs. Mr. Barnes' were Seth Clark's exquisite setting of Robert Louis Stevenson's "Requiem," Willeby's "April-Tide" and Hammond's "Love's Foreboding." Mr. Barnes also sang Grieg's "Der Einsame," Tirindelli's "Amore, Amor," and for an encore "The Foreador." Mrs. Holmes' first number was "My Heart at Thy Sweet Voice," Saint-Saëns; then followed Chaminade's "Ritournelle," "The Silver Ring" (repeated), Bohm's "Tis Springtime"; "Would Thy Faith Were Mine," Brockway; "In Some Sad Hour," "Sky Meadows," and Schneider's "Flower Rain," and, for another encore, Mrs. Beach's "The Year's at the Spring."

Wednesday evening Helen Canfield, a young pupil of Dr. Cortez Wolffungen, made her debut at the Orpheus Parlors in a very ambitious program. The sweet young girl made a good impression. She has a high soprano voice. With earnest study and the right environment, she ought to do good work, for she revealed possibilities worth while. Her group of songs were: (a) "Du bist die Ruh," (b) "Still wie die Nacht," (c) "Flower Song," from "Faust," and a duet with her teacher. Mr. Wolffungen did the lion's share of the work. He was formerly an operatic tenor in Berlin, and claims a repertory of forty grand operas. Two of Schubert's songs he sang well; for he is at his best in pianissimo. The real artistic feature of this recital was Julius Lange's brilliant piano numbers, a Chopin nocturne and a characteristic German dance. His accompaniments were an invaluable support to the efforts of the tenor. Ruth Miller played Miss Canfield's accompaniments.

Imagine another heavy downfall of snow, fully equal to the March supply, just when the Guido Chorus was giving its third and final concert of the season. The desire to hear Madame Mariska-Aldrich, mezzo soprano, formerly a resident of Buffalo, impelled her old friends to risk discomfort rather than miss hearing the beautiful singer, who

has not appeared here since she won operatic triumphs. Madame Aldrich received a cordial greeting from the immense audience, many of whom saw for the first time this regal singer of commanding figure. Her beauty of form and feature reminds one of a Greek goddess. Her superb mezzo soprano voice is used as easily as a bird sings. New Yorkers need not be told how luscious are her tones; her easy manner, gracious and graceful, inspires her listeners with confidence. Spontaneous applause greeted each number, the first being "Nobil Signor," from "Les Huguenots." The group of songs which followed were all sung with a charm, delicacy and certain reserve of power which suggested her gifts as an operatic singer. The other numbers were "Wanderer's Night Song," Liszt; "Ich Grolle Nicht," Schumann; "Les Elfes," Godard; "Elegie," "Two Hungarian Folk Songs," Massenet; Henschel's "Morning Hymn." Although recalled many times, Madame Aldrich sang only two encore numbers—the first, "Melisande," by Goetz, and the second, "Echo," by Pirella, second conductor of the Manhattan Opera Company. Many exquisite floral tributes were presented to the singer, not only two huge baskets of roses, the largest the gift of the Guido Chorus, but several armfuls of flowers besides. With regard to the work of the Guido Chorus, many were heard to say, "It was the best concert given by this organization during the five years of its existence." The chorus sang with decided spirit and splendid volume of tone. The opening number, Mohr's "Hymn of Praise," was most impressive. Handel's "Ask if Yon Damask Rose Be Sweet," sung à capella, was delightful, but the old Foster song, which awakened memories in the hearts of many listeners, was one of the gems of the program. "Come Where My Love Lies Dreaming," arranged by Spicker, was so beautifully interpreted that a repetition was demanded. The old Welsh air, "All Through the Night," was bewitching in effect, the tenors sustaining the melody to the humming accompaniment of the singers. "Hark, the Solemn Bell Is Ringing," was made effective by the tolling of the bell by the bass voices. Dr. Busch sang one solo, while in another descriptive part a Quartet, Dr. Busch, Dr. Frankenstein, Gilbert Penn and George Barrell, sang harmoniously. Many people liked "Suomi's Song," Franz Mair, and Jensen's "A Maid of Manzanaraes." "Carmena," by Lane Wilson, a captivating waltz song, won such approval that the entire song was repeated. The audience paid chorus and Conductor Clark the compliment of remaining seated to the close of the program. Congratulations were in order. The Guido Chorus scored a triumph, due to its hearty co-operation with Seth Clark, whose standards are lofty. Rochester people told the writer that the Guido Chorus was the best male chorus west of New York City, nearly all being professional singers in other organizations, while these members being business men, deserve credit for their excellent work.

William C. Carl will play at Convention Hall Sunday next. Music lovers should attend what is likely to be the most brilliant organ recital given during the season. It is also the last. Elinor J. Holman, of Rochester, will be the soprano soloist.

The Teutonia Liederkranz will give a concert under the direction of Dr. Herman Schorch at German-American Hall Monday night, assisted by Harry J. Fellows, tenor, and Louise Shippers, soprano, of Brooklyn.

Next week will be a notable one, for it will inaugurate the May Festival of three days; Philharmonic Chorus and assisting artists, Geraldine Farrar, Herbert Witherspoon, Percival Allen and Margaret Keyes, and Theodore Thomas Orchestra, to be conducted by Andrew J. Webster, who has just returned from rehearsing the latter in Chicago.

VIRGINIA KEENE.

DENVER MUSICAL CLUB REORGANIZED.

DENVER, Col., April 27, 1909.

The Tuesday Musical Club, so unexpectedly disrupted last month, has been reorganized and will resume its educational work early next season. Musical people are made happy at the amicable adjustment of the affairs of this splendid club.

Robert Slack presented Olive Fremstad at the third concert of his series. Mary Angell was the assisting pianist. Miss Angell proved herself to be a finely schooled artist. Mischa Elman played a return engagement in Denver April 16, under Mr. Slack's management.

Trinity Church Choir gave the oratorio "Samson" April 15. The choir was augmented to two hundred voices, under the direction of Wilberforce Whiteman. An amateur orchestra of thirty players, organ and piano furnished the accompaniments. Frank McCarroll, organist, did heroic service. Some of the choruses were fairly well done, while others suffered in uncertainty in time. Considering the difficulty of the music and the fact that this

was the first performance here, it is but just to say that in the main the oratorio was well given. The soloists were Minnie Bergman, soprano; Grace W. Field, soprano; Mrs. W. J. Whiteman, contralto; Garnett Hedge, tenor; Frederic Martin, bass; Robert H. Perkins, bass, and Frank McCarroll, organist.

The fourth and last symphony concert, Signor Cavallo director, was given in the Broadway Theater Monday evening, April 19, Bessie Dade Hughes, contralto, assisting. The "New World" symphony, by Dvorák, and the "Indian Suite," by MacDowell, were both well played. Mrs. Hughes possesses a rich and musical voice and she sang to please the numerous friends who went to hear her. The symphony fund is increasing slowly, but it is expected to reach its desired limit for the next season's concerts.

The Wednesday Symphony Club held an interesting meeting at Knight-Campbell's Hall, April 21.

The brass band concerts were resumed this month at the Auditorium, but are now brought to a close. They will be continued through the summer at City Park.

The opera "Tannhäuser" is in rehearsal, and is to be given a week, at the Auditorium, with local talent. Signor Cavallo's orchestra will furnish the accompaniment.

The little ten-year-old girl, Agnes Bennett, played the same program of piano music at Baldwin's warerooms as that published in THE MUSICAL COURIER a few weeks ago. O. C. Petersen, a fine baritone singer, assisted, winning much applause.

The Apollo Club, assisted by the Russian pianist, Gabriellowitch, and Marie Schley Bren, soprano, gave a concert in the Auditorium April 26 before a fair-sized house. The singing of the club was really fine, reflecting great credit on conductor Henry Halsey and the members of the club.

The sixth meeting of the Haydn Club was held April 16 at the home of Mrs. George E. Clark, 2094 Ogden street. Dr. James H. Tracy gave a talk on "Music." The music on the program was from the works of Schubert, Chaminade, Chopin, Liszt, Keler-Bela; the participants being Mesdames Blair, Tracy, Brandt, Staton and D'Auremont.

JAMES M. TRACY.

Louise Ormsby in the West.

Louise Ormsby, who is the soprano soloist of the spring tour of the Minneapolis Symphony Orchestra, is meeting with a continued series of triumphs at every point. In Minneapolis and Winnipeg Miss Ormsby received veritable ovations. Following are some excerpts from a few of the many press notices she has already received:

Louise Ormsby, the soprano, was the last of the quartet and one of the most charming women singers Minneapolis has heard for many a day. It is not a voice compelling by its quantity or by any profound dramatic color. It is what the French call "chanteuse légère," clear and sweet as the bird's is, totally free from the least taint of muscularity, of liquid purity, seemingly beyond the confines of range, and with its extreme upper notes as even and effortless as the rest. To the immense satisfaction of the audience, already given three vocal soloists, she sang a delightful number from "Louise" and would have been recalled had not time forbidden, for the concert began a half hour early so that the orchestra might make a late afternoon train for Winnipeg.—Minneapolis Journal, April 19, 1909.

The soprano, Louise Ormsby, was heard to excellent advantage in an aria from Charpentier's opera, "Louise." Her singing is remarkable for clarity of voice, its telling quality, and the clarity of her expression as between the lyric and dramatic schools, the velvety softness of the first and fire of the latter being in evidence. She has some strangely beautiful high tones, with a smooth middle voice that gives pleasure in oratorio work. Miss Ormsby's style should be admirably adapted to Mendelssohn's soprano music in "Elijah," to be heard tonight.—Winnipeg Tribune, April 20, 1909.

Miss Ormsby, with a beautiful operatic soprano voice, was a surprise to the audience. Much as the advance notices had lauded her there was not a word said too much of this talented singer.—Manitoba Free Press, Winnipeg, April 20, 1909.

Miss Ormsby has a voice of rare charm, of remarkable purity and showing great control. She received an unequivocal recall.—Winnipeg Telegram.

The Aix-la-Chapelle Municipal Concert, under Prof. Eberhard Schwickerath, has been signally successful this season. Some of the soloists heard in that city were Prof. Carl Flesch, Walter Soomer, Pugno, Ernst von Dohnanyi, Florizel von Renter, etc. Mahler's fourth symphony did not have a warm welcome in Aix-la-Chapelle.

Gadski, Reiss, Jörn, Mattfeld, Didur, Mühlmann, and Bayer gave a "Bartered Bride" performance recently at the Metropolitan for the benefit of the Legal Aid Society.

ARTISTIC, DIGITAL PIANO PLAYING.

In how far is it furthered by method, teacher, and practicing?

There are a great number of methods, and almost as many teachers, for nearly every teacher has what he calls "his own method," and as to the practicing, millions of hours are daily devoted to it by ambitious pupils! So piano playing of the real, human finger kind ought to show a high stage of development. It has reached a much higher standard than was maintained a few decades ago, still, considering the time given to it, much greater results should be attained.

I hope the time will soon come when our Government will recognize the importance of soul development through music, and employ its study in a larger scope in schools and restrict even the private teaching to such as are fully capable. Then the average results would be vastly in advance of what they are now. With existing methods, the instruction received from the average well schooled "professor" of music, with the usual method and amount of practicing by the every day, fairly talented pupil, leads along a gradually rising path to the level of enjoyable mediocrity. But from there on, any advancing toward the "Parnassus" of musical excellence is like trying to ascend a downward moving escalator, requiring a continuous, redoubled effort to ascend.

It is a severe task for some of the very talented ones to maintain the point of proficiency nearest to perfection and it is well nigh impossible for the less gifted ones to attain it at all. Those for instance who have taste, fondness and appreciation for the art, yet find in its technical requirements an insurmountable obstacle. Why is this? The responsibility must be placed equally upon the teachers, the methods they employ and the manner in which pupils carry out the instruction they receive in their studying and practicing.

1. Teaching is often done without regard to the principles of psychology, without regard to the pupil's individual needs. The material for practice given the pupil such as studies, exercises and pieces are too often selected haphazard, without any special aim as to furnishing for the pupil just what will be most effective for his rapid and yet harmonious development.

2. The methods of tone production and of fingering still in general use are clumsy, artificial and inartistic, hindering rather than helping a natural facility of progression from tone to tone.

3. Practicing and studying as usually indulged in, are for the most part an inadequate or sadly misdirected effort. This may be attributed to lack of preparation for the task undertaken, oversight, lack of concentration of mind, impatience, unconscious obtrusion of faulty habits, etc., etc.

How have the two modern, best known methods with all their faults attained their success? By making a system of and giving special attention to systematic practicing. Even though one of them is unscientific and the other inartistic, yet by making the most of all their favorable points they have attracted world wide attention. Every good teacher, after the preparatory steps have been passed, should teach his pupils how to practice to best advantage, and whenever "symptoms" show that the pupil has been neglectful in this direction, the teacher should give him, what I call a sample "practice lesson," in which the pupil shows, right in the teacher's presence, subject to his criticism, how he would or did set to work to overcome a difficult place. Naturally, the difficulty which had remained faulty or uncertain after several days or a whole week's hard practicing then vanishes within a few minutes. Still, there are difficulties which will remain as long as the pupil has not had an adequate preliminary training. Here, then, is the need and advantage of a thorough technical preparation for all prospective hindrances, obstacles and perplexities, both by enlightening knowledge and useful habits, to be acquired. In this regard we now have urgent need of greater simplification of methods; for the requirements of modern composers, as well as the higher standards of performance, would take almost a lifetime of some ap-

plication for the lesser talented player if he would employ the complicated, isolated finger stroke method of playing. He will find a most welcome relief to his mind as well as from much of the drudgery of older methods in the later methods of Breithaupt, Bandmann Clarke and others, though, as is often the case, these people with their new ideas go to extremes. They are apt to make a fad of their pet idea, they try to make us believe it a panacea for all ills.

But this should not deter us from giving their ideas a careful investigation, and to put them to the test. Maybe we will find in them so much of value that we would never again want to let go of them. I at least have found in the course of my endeavors to find the inner secret of natural, easily acquired piano technic (something like the search for the fountain of youth) that there is no such a thing, but that, nevertheless, about half of the effort of older methods may be saved by freely employing and confidently relying upon any and all hand and arm motions which will give assistance to the fingers in their search for the right key and the desired tone effect. I have further found that these motions do not at all need to be large and ostentatious; in fact, they sometimes consist merely of simple leanings and poising of the weight, or a controlled part of the weight of the hand and arm on or in transit across a finger or succession of fingers. While doing this, the finger tips adjust themselves involuntarily to resist or support as much of the weight as is imposed upon them, and for the expressive tones or accents they will add an impulse of their own, according to requirement. This is the opposite to the older way, where the fingers were supposed to maintain the average flow of tone succession by their isolated efforts while each finger was distinctly different in its character and power of touch, while to the superimposed arm or wrist impulse was relegated the office of emphasis or accent, which source of force being as out of proportion, greater than that of the fingers, would very often sound exaggerated, especially when employed by any but players of long and careful training. It is like running a vehicle on the wheels wherefrom the rims and tires have been removed, and some one had with great ingenuity constructed a complicated mechanism of automatic levers and springs to neutralize as much as possible the successive shocks and bumps arising from the impact of the spoke ends with the unyielding pavement. Especially would this be a difficult task if the spokes were of uneven length and force of resistance; as the fingers ever will be, regardless of all attempts to equalize them through special exercises, while the weight of the hands and arms are the same, whether caused to lean on the thumb or the little finger, the fingers instinctively adjusting themselves to carry their weight, or as much of it as the player feels is needed for the time being.

I have put this question of voluntary and involuntary weight adjustment severely to the test, and can assure my readers that these adjustments are easily acquired, and then can be relied upon, to the great comfort of mind and joy of feeling an increased power of resources for musical expression.

GUSTAV L. BECKER.

Baltimore Artists Give Two Concerts.

Clara Ascherfeld, pianist; Dr. Merrill Hopkinson, baritone, and Bart Wirtz, cellist, all of Baltimore, gave a concert in Milford, Del., Monday evening, April 26, under the auspices of the New Century Club, of Milford. The concert took place in Armory Hall. The program included: First movement from a Beethoven sonata for piano and cello; recitative and aria from "The Seasons," Haydn; cello solos from the works of Mozart, Leclair, Martini, Boumann, Fairchild and Van Goens; piano solos from the works of Mendelssohn, Wagner, Grieg and Moszkowsky; songs by Marguerite Maas, Clara Ascherfeld, Harriet Ware, Somerville, Damrosch and Kucken. The artists repeated the same program at Salisbury, Md., at Ulman's Grand Opera House, the next day, under the auspices of the grammar school.

Eiberfeld is having a Wagner cycle, including the "Ring."

Annual Recital by Leo Braun's Pupils.

Leo Braun, formerly at the Royal Academy of Music, in Berlin, and now one of the very successful teachers of New York, gave his annual pupils' recital at Carnegie Chamber Music Hall Thursday evening of last week. Mr. Braun is preparing pupils for concert and opera, and it was evident from the accomplishments of those who sang at the concert that he is entitled to be hailed as a master. Several of the young women, as well as the young men, gave a good account of themselves in the following program:

Two tertzetos—	
Lift Thine Eyes, from Elijah.....	Mendelssohn
Cradle Song.....	Brahms
Misses Jaenisch, Hilfeich and Jansen.	
Ouvre tes yeux bleus.....	Massenet
Haidenröslein.....	Schubert
Jean Jansen.	
Morning Hymn.....	Georg Henschel
Ich Fragte.....	Leo Braun
Marguerite Jaenisch.	
Traum durch die Dämmerung.....	Richard Strauss
Nur Du.....	Leo Braun
Si mes vers avaient des ailes.....	Reynaldo Hahn
Henry Zacks.	
Verborgenheit.....	Hugo Wolf
Widmung.....	Schumann
Blanche Kates.	
Duet from The Magic Flute.....	Mozart
Miss Jaenisch and Mr. Frank.	
Im Herbst.....	Frank
Am Ufer.....	Leo Braun
Frieda Lubin.	
Quartet from Fidelio.....	Beethoven
Misses Jaenisch and Lubin and Messrs. Zacks and Frank.	
Dich Theure Halle, from Tannhäuser.....	Wagner
Blanche Kates	
Ich Liebe Dich.....	Grieg
The Magic Song.....	Meyer-Helmund
Isidore Frank.	
Amour viens aider, aria from Samson and Delilah.....	Saint-Saëns
Frieda Lubin.	
Liebestied, from Die Walküre.....	Wagner
Henry Zacks.	
Duet from Madame Butterfly, Act II.....	Puccini
Misses Kates and Lubin.	
Aria from Il Pagliacci.....	Leoncavallo
Marguerite Jaenisch.	
Duet from Tristan and Isolde.....	Wagner
Miss Kates and Mr. Zacks.	
Loreley.....	Leo Braun
Ella Jocelyn Horne.	

First of all, let Mr. Braun be commended for playing from memory the accompaniments for the entire program. Think what this means! Only a musician who belongs in the front ranks can do this. Also, think what a privilege it is to study with such a teacher and to be advised by him. All the points that make singing an art were skillfully illustrated. The singers gave the best exhibitions of breathing, enunciation, tone production and style. Mr. Braun's songs have individuality and charm. They are the compositions of a man whose mind is controlled by poetical fancies with the ability to express the ideas in the most comprehensive musical manner. The "Loreley" is a gem, and Mrs. Horne, who is an artist, sang it most beautifully, revealing a voice of rich and colorful quality. The best American, as well as European, singers are adding the Braun songs to their lists.

Miss Jansen proved herself a lyric soprano with a voice of exceptional quality and a singer of decided promise. Miss Jaenisch, another lyric soprano, has a voice that shows fine cultivation. She has poise and yet sings with warmth and expression. She sang Mr. Braun's "Ich Fragte" most effectively. Miss Kates has a genuine dramatic soprano, and from her manner of singing "Dich Theure Halle," she is prepared to enter the professional ranks. Henry Zacks possesses a pure tenor voice of lyrical timbre. His group of three songs indicated that he has the feeling of the true artist. Mr. Frank is a baritone, of whom his teacher may expect to hear encouraging reports. Like all of the pupils, Mr. Frank showed that the preparation had been thorough.

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Edward Strong, one of our best tenor artists, is a pupil of Eleanor McLellan. During the past season he has been greatly in demand, his full resonant voice, combined with his musicianly interpretation, rendering his services of value to the best conductors and invariably he secures a re-engagement.

This year his voice has gained noticeably in breadth, poise

and beauty of tone, his growing artistry being commented on upon all sides.

Mr. Strong is one of the three pupils from the McLellan studio to be engaged for orchestra tours. Daniel Beddoe will appear during May with the Thomas Orchestra, and Charles Kitchell during April and May with the Boston Festival Orchestra. Mr. Strong's tour with the Pittsburgh Festival Orchestra is one of six weeks' duration, and includes about forty concerts. The following are some of the most important dates: Washington, D. C., April 26; Cumberland, Md., May 3; Martinsburg, W. Va., May 4; Staunton, Va., May 5; Charlottesville, Va., May 6; Farnville, Va., May 7; Blackstone, Va., May 8; Petersburg, Va., May 10 and 11; Lynchburg, Va., May 12 and 13; Roanoke, Va., May 14 and 15; Asheville, N. C., May 17 and 18; Charlotte, N. C., May 19 and 20; Raleigh, N. C., May 21 and 22; Florence, S. C., May 24 and 25; Wilmington, N. C., May 26 and 27; Norfolk, Va., May 28 and 29, and Richmond, Va., May 31 to June 6.



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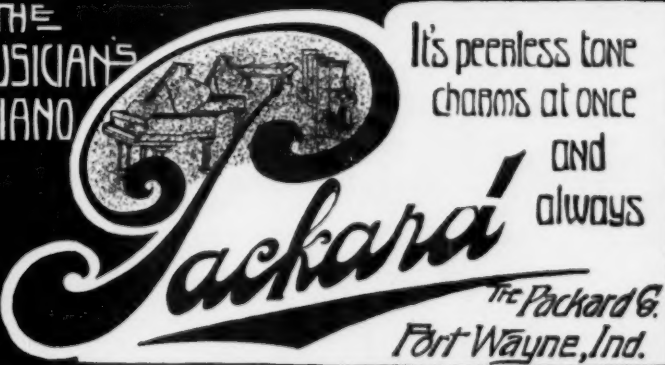
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